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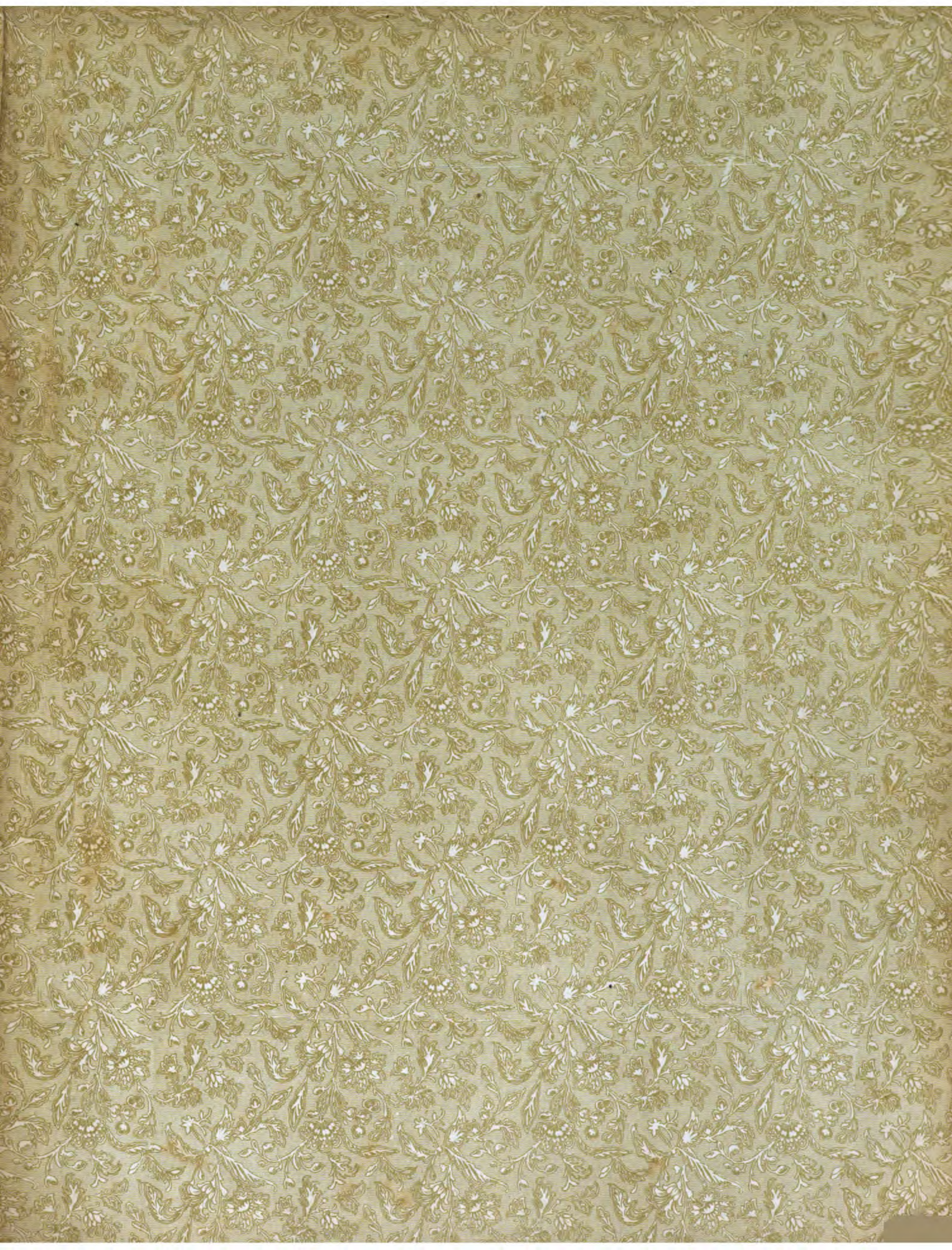
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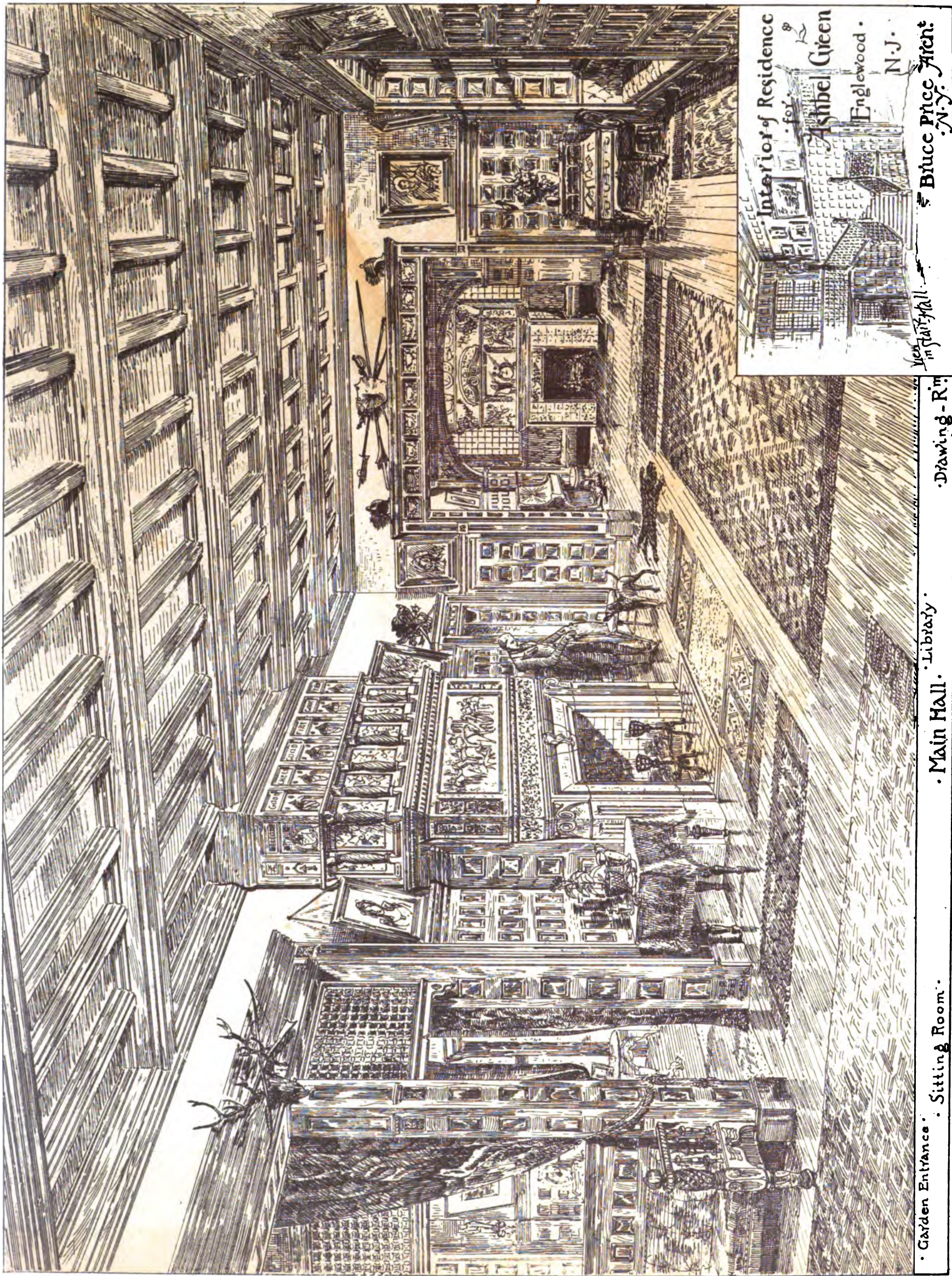


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FROM

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Interior of Residence

for

Ashbel Green

Englewood

N.J.

Bruce Price Architect
N.Y.

Drawing Room

Library

Main Hall

Sitting Room

Garden Entrance

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REPRODUCED FROM THE DRAWINGS OF PROMINENT ARCHITECTS OF NEW YORK, BOSTON, CHICAGO, AND OTHER CITIES.

WITH

AN INTRODUCTION, DESCRIPTION OF PLATES, AND NOTES ON WOOD FINISH,

BY

WM. B. TUTHILL, A.M., ARCHITECT.

Author of "Practical Lessons in Architectural Drawing."

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INTRODUCTION.

IT HAS become almost a rule, in the erection of our dwellings, for the interior treatment to claim a preponderating part of the attention and thought which is given to the work.

An artistic taste, more or less developed, a very general desire to have those things about us which indicate a cultured refinement, together with a possibly laudable emulation, has given us multitudes of designs, beautiful, unique and original.

Most of these have, in the first instance, been the production of cultivated artists. While their leading has been well followed by a numerous class of fairly-equipped designers, who have given to their work, in many cases, an unusual amount of study, the results have not been artistically what they might have been. Many of the designs are crude in conception and feeble in execution. Details are studied to the neglect of the design; originality is sought for its own sake, and too often becomes extreme.

The successful design of interiors has different conditions than those applicable to exterior work. There are no sharply defined shadows, no extreme high lights—the strong elements of a design which is to be seen in sunlight. There is but a diffused and indirect light, in which each and every member has its part of the general effect to bear. That which for exterior work might be accomplished by a bold, sharp line of shadow, must here be treated as a distinct member or group of members with its individual effect. The elaboration and enrichments therefore became factors of the design, to be placed where they enhance it. These points are frequently forgotten or neglected, the parts being designed for themselves and not as being necessary elements of a well-conceived whole.

There are a few well-defined principles which should underlie all designs:

1. That the design have a dominating or central feature, or main idea or theme.
2. That the subordinate parts be treated as they are related to the main idea and so as to emphasize it.
3. That all parts of the work be kept clear, so that the working out of the theme be readily and easily comprehensible.
4. That enrichment be used as emphasis in its proper place and not for itself.
5. That the treatment and material harmonize, so that neither does violence to the other.

With these principles well mastered, facility and originality of idea will not militate against perfectly satisfactory results.

The plates in this work have been compiled so as to cover a large scope of interior design. They are given as suggestions as well as examples. From them may be gathered many ideas which may be used as motives for other compositions, as also for special articles of furnishing.

In execution they may be varied by the use of different or contrasting woods, and in many other ways that will readily suggest themselves.

DESCRIPTION OF PLATES.

FRONTISPIECE.—Mr. Bruce Price. Perspective view of the hall in the residence of Ashbel Greene, Englewood, N.J. At the extreme end the hall opens into the drawing-room; on the left is the sitting room, and the entrance to the garden. On the other side of garden entrance (not shown in the drawing) is the dining-room. The upper part of the walls of the garden entrance is filled with spindle-turned work, behind which, in each room, is a heavy hanging of tapestry, completely enclosing the rooms; in summer they may be thrown open for a free and delightful circulation of air. The hall is intended to be finished in black birch, which takes a beautiful finish; the wood is rich in tone and lovely in grain. The mantel is in Caen stone. The walls above the wainscot are to be rough sand finish, treated with a mottled conventional stamping, and then flat colored. A perspective sketch of the stairs is also given.

PLATE 2.—Mr. L. B. Wheeler. Entrance hall (perspective). This plate shows entrance hall opening into a staircase hall beyond. The fireplace is in stone; the frieze, shelf, panelling, &c., in mahogany or cherry. The stone used is Wyoming bluestone, pale buff sandstone, or a light limestone. The woodwork is finished in dead lustre. The panels at the head of chimney breast are filled with stained glass, and face on both halls. The soffit of the stairs is shown through the opening above fireplace partition. A library opens from staircase hall. A Caen stone fireplace, contrasted with woodwork in dark mahogany, and a hearth of vitreous sea-blue tiles would be very effective.

PLATE 3.—Details of Plate 2.

PLATE 4.—Messrs. Gould & Angell. Side of a hall, with details. (Elevation.) This design may be finished in cherry or any of the lighter hard woods. The face of the chimney breast above the mantel is to be set with glazed tiles in a single color (deep ultramarine green or olive). The seat may be covered with dark olive leather. The walls are to be painted a dark flat tone of olive. The doors may be glazed with plain or embossed glass.

PLATES 5 and 6.—Messrs. Burnham & Root. Plans and details of two staircase halls. They are designed to be erected in a light, hard wood, as oak or ash. The windows on the staircase (see plan) are to be filled with stained glass. Plate 5 also gives a design and detail for a ceiling in dark hard wood, cherry or mahogany.

PLATE 7.—Mr. Wm. A. Bates. Interior of hall showing fireplace, alcove and staircase. (Elevation.) The stairs are carried up over the alcove. The finish of the design is indicated on the plate.

PLATE 8.—Mr. L. B. Wheeler. Pen sketch of a staircase hall, with details. (Perspective).

PLATES 9 and 10.—Mr. J. E. Hunter. Hall suitable for a small country house in the Colonial style. (Elevation.) It may be effectively finished in any light hard wood. Plate 10 gives the details.

PLATE 11.—Messrs. Gould & Angell. Staircase and bay-window, and details. (Elevation.) This design is to be

finished in oak with hard oil finish. The wall above the wainscot may be either papered or painted. The panels may be of Spanish white mahogany, which has a beautiful grain, and harmonizes well with the oak. They may be either polished or left the same as the oak.

PLATE 12.—Mr. C. A. Gifford. Staircase in a city house.

PLATE 13.—Details of Plate 12. This design would be well rendered in darkened oak.

PLATE 14.—Mr. Edward Dewson. Suggestions for staircases showing newels and part of runs. The upper designs may be executed either in dark or light woods. The lower design on the left will look best in light wood, as oak; that on the right in cherry or mahogany.

PLATE 15.—Messrs. Rossiter & Wright. Design for a staircase hall, with details. (Colonial style.) A light wood will be found suitable to this design.

PLATE 16.—Mr. Edward Dewson. Design for finish of parlor in cherry. Elevations of two sides of room and details are given.

PLATE 17.—Mr. L. B. Wheeler. Interior of library. (Perspective).

PLATE 18.—Mr. W. A. Bates. Interior of library (in Colonial style) showing mantel and bay window with plan and detail of frieze of mantel. (Elevation.) Oak, ash or butternut would be appropriate woods. The basket work above window is made by interlacing thin, flat strips of some pliable or elastic wood, as birch, ash, hazel, chestnut, which may be afterwards stained to match the other woodwork.

PLATE 19.—Messrs. Gould & Angell. Side of a library with details. (Elevation.) This design may be finished in cherry or mahogany. The book-shelves are to be covered in front with hangings, sliding on brass rods. The closet doors above shelves are to be filled with stained glass.

PLATE 20.—Mr. W. B. Tuthill. End of dining-room and details. (Elevation.) This design is to be executed in dark mahogany with slight lustre. The fireplace is to be framed with brass and small vitreous tiles of a dark turquoise color. The hearth, which fills the entire recess (see plan), is laid with glazed tiles in Venetian red. The walls are to be painted a dark olive grey with stencilled ornaments in a darker tone. Panels above mantel are of embossed leather. Above the shelves are two lateral windows in stained and jewelled glass; the centre is filled with bevelled mirror. The head of recess is filled with spindle screen. Two designs for flooring are shown in the plan.

PLATE 21.—Messrs. Gould & Angell. Side of dining-room and details. (Elevation.) Wood—cherry. Spandrels of arch are filled in with small wooden tiles, each of which has a turned or carved ornament. The sideboard is also in cherry; upper panel is of stamped leather, that under it a bevelled mirror.

PLATE 22.—Mr. Edward Dewson. A café interior. (Perspective.) This plate also gives an elevation of the mantel and a plan of the room.

PLATE 23.—Details, furniture and fittings of café. (Plate 22.) Notes of finish are given on this plate.

DESCRIPTION OF PLATES.

- PLATE 24.—Mr. George Martin Huss. Office of estate of Wm. C. Rhineland, Esq., deceased. The plate includes plan, staircase, partitions, mantel, &c. The style of finish is noted on the plate.
- PLATE 25.—Mr. J. Pickering Putnam. Chimney piece in a city house, with details. The face of chimney breast, as indicated, is to be filled with small glazed tiles of color to harmonize or contrast with surrounding woodwork. The panels on either side are openings to ventilators, and are of perforated metal.
- PLATE 26.—Mr. Edward Dewson. Design for two wood mantels, with details.
- PLATE 27.—Mr. Edward Dewson. Sketches of four small mantels, with details. These designs may be well executed in a variety of woods, and be varied by the omission or interchange of parts.
- PLATE 28.—Messrs. Rossiter & Wright. Designs for mantels of low cost, with details. These may be finished in hard woods, or in pine oiled or painted.
- PLATE 29.—Messrs. Cabot & Chandler. Designs for two mantels; also designs for wainscoting.
- PLATE 30.—Mr. Edward Dewson. Interior and exterior doors; seven designs.
- PLATE 31.—Messrs. Gould & Angell. Examples of window and door finish.
- PLATE 32.—Messrs. Rossiter & Wright. Designs for doors, with details.
- PLATE 33.—Mr. W. S. Purdy. Designs for trims of doors and other openings, with details and sections.
- PLATE 34.—Messrs. Rossiter & Wright. Wood and plaster cornices (one-half full size).
- PLATE 35.—Messrs. Gould & Angell. Wood ceiling; four designs with details.
- PLATE 36.—Messrs. Rossiter & Wright. Designs for wainscots, with details.
- PLATE 37.—Messrs. Gould & Angell. Examples of panelling for wainscots, ceilings, &c.
- PLATE 38.—Messrs. Rossiter & Wright. Hall furniture and details, including designs for hat-rack, hall table, chair, &c.
- PLATE 39.—Messrs. Rossiter & Wright. Designs for bookcases. The first design has an open, the second a closed front. The third design is intended to be built in between the chimney breast and wall, a similar one (reversed) being placed on the other side of breast.
- PLATE 40.—Messrs. Rossiter & Wright. Dining-room furniture, containing design for two sideboards, one of which is planned to be placed in a corner.
- PLATE 41.—Mr. W. S. Purdy. Dining-room furniture, including sideboard (built in), with details. A plan of a ceiling in wood and plaster is also given.
- PLATE 42.—Mr. Edward Dewson. Suggestions for bank or counting-room finish in hard wood, with details.
- PLATE 43.—Mr. Wm. B. Tuthill. Details for drug store, including wall-cases, cashier's and prescription desks, and two designs for letter boxes. Wood—cherry. The open work at head of wall-cases forms the doors of closets. The lattice of cashier's desk is of turned cherry spindles and strips of birch stained to match.
- PLATE 44.—Mr. Wm. B. Tuthill. Details for drug store, giving four designs for counters, and a design for show case. The upper part of case is open, and the central part closed on all sides with glass doors. The space below is partly filled in with a spindle lattice, making a receptacle for sponges.
- PLATE 45.—Messrs. Rossiter & Wright. Screens for stores, offices, &c.
- PLATE 46.—Messrs. Gould & Angell. Drug store fixtures, showing wall-cases, counters, &c. A dark wood would suit this design.
- PLATE 47.—Messrs. Rossiter & Wright. Fittings for a drug store, comprising open shelf-cases, cashier's desk, table-counters, chairs, &c., with details.
- PLATE 48.—Mr. W. S. Purdy. Store fittings, including designs for shelving, panelled and table-counters, cashier's desk, with details.
- PLATE 49.—Messrs. Gould & Angell. Bar-room and details. (Elevation.)
- PLATE 50.—Mr. F. F. Ward. Finish of an apartment house. This plate includes a plan of the apartment, and designs and details for main stairs and doors.
- PLATE 51.—Mr. F. F. Ward. Finish of an apartment house, giving designs and details for parlor and dining-room mantels.
- PLATE 52.—Mr. F. F. Ward. Finish of an apartment house, giving hall wainscot, designs and details of doors, kitchen dresser, &c.



NOTES ON WOOD FINISH.

A great part of the effect of any piece of decorative wood-work depends upon the description and method of its ultimate finish.

Variety and differences of tone, contrasts between the natural color and that which can be legitimately given, enrichment of plainer and emphasis to the more naturally beautiful woods, effects which can be almost endlessly varied, may be obtained by simple mechanical treatment.

From the following memoranda, collected from various sources, many suggestions may be taken.

The woods in general use for the construction and finish (including furniture) of houses may be classed as follows:

For General Construction.—Pine, oak, whitewood, chestnut, ash, spruce, sycamore.

For Ordinary Finish.—Beech, birch, cedar, cherry, pine, white-wood.

For Best Finish.—Cherry, mahogany, maple, oak, rosewood, satin-wood, sandal wood, chestnut, cedar, tulip wood, walnut, ebony, butternut, white mahogany.

The better known woods are classified according to the properties for which they are most valued, as follows:

Elasticity.—Ash, hazel, hickory, lancewood, chestnut, snakewood, yew.

Elasticity and Toughness.—Beech, elm, lignumvitæ, oak, walnut, hornbeam.

Even Grain (for carving and engraving).—Pear, pine, box, lime tree.

Durability. (In dry work).—Cedar, oak, poplar, yellow pine. (Exposed to weather)—chestnut, larch, and locust.

Coloring Matters. *Red.*—Brazil wood, camwood, logwood, red sanders, sapan wood. *Yellow.*—Fustic, Zante.

Scent.—Camphor wood, cedar, rosewood, sandal wood, satinwood, sassafras.

There are several imported woods which are used only decoratively, such as amaranth, amboyna, zebra wood.

The woods best adapted for ebonizing are given variously by different authorities; among them may be mentioned, pear, holly, beech, chestnut, cherry, sycamore, plane.

The woods most commonly used for inlaying are, ebony, box, palm, bird's eye maple, beech, satinwood, sandalwood, holly.

Veneers are cut from most hard woods, especially the more costly. The burs or gnarls of hardwood trees give beautiful veneers on account of the irregularity of the grain. The junction of large roots and large branches with the trunk of the tree also gives good veneers. Of this class is the French walnut, Hungarian ash, &c.

VARNISHES.

Varnishing to be thoroughly successful should not be done in a cold room, the proper temperature being 70° or 80° F.

It is seldom, if ever, necessary to specify the composition of the varnishes used in ordinary work, most of them being used as prepared by the manufacturer. A few formulæ, however, may prove serviceable.

Body copal varnish for parts requiring to be polished: 8 parts copal, $3\frac{1}{2}$ oil of turpentine, 2 linseed oil.

Cabinet varnish: 7 parts copal, 3 oil of turpentine, $\frac{1}{2}$ linseed oil.

White varnish for furniture: white wax, dissolved by heat in oil of turpentine, 1 pint; or 6 parts of white wax dissolved in 48 parts of petroleum. It should be applied while warm, and allowed to cool. It may then be polished with a coarse flannel cloth.

Mahogany varnish. This varnish brings out the grain strongly, and imparts a rich red tone to the wood.

Gum sandarach, 2 oz.; shellac, 1 oz.; gum benjamin, $\frac{1}{2}$ oz.; Venice turpentine, 1 oz.; spirits of wine, 1 pint.

This may be toned red with Dragon's blood, or yellow with saffron.

The gum should be slowly dissolved and strained.

Varnished work may be finished with a lustre (not a glassy surface) by applying three or more coats of hard varnish, each coat being allowed to dry thoroughly, and then rubbing the work down carefully with pulverized pumice stone and water, applied with a soft rag.

Ordinary varnishes may be toned to match the wood by the addition of various coloring matters. This will frequently improve the appearance of the finish.

There are several patented preparations, called "wood-fillers," which are used in preparing the surface of woodwork previous to the final oiling or varnishing. They are known under the names of their patentees, as Hojer, Wheeler, &c. Their purpose is to fill up the pores of the wood level with the solid parts, forming a hard, smooth, durable surface, leaving the wood its natural color, clean and brilliant. The particles which fill and harden in the pores are not visible.

Ordinary oil or varnish finish may follow its application. The "fillers" are manufactured in different colors, so that they may be used on any of the hard woods, namely, for oak or other light woods, light and dark walnut, light and dark mahogany, rosewood and ebony. There is also a "transparent" filler, which may be used on any wood, irrespective of color.

The "filler" is to be thinned with turpentine to the consistency of varnish, and applied with a brush or sponge, and when it becomes flat, rub it across the grain with Excelsior shavings or grass fibre. The corners and hollows in mouldings and carving should then be cleaned out with a stiff bristle brush or stick.

The work must be thoroughly wiped off with a cotton cloth.

No oil should be used with the filler. It will require at least twelve hours for the filler to dry perfectly hard.

Raw oil only should be used with natural woods. It is more volatile than boiled oil, and penetrates readily into the grain, forming a hard resinous filling.

Mixed with a small quantity of turpentine, and well rubbed in, it improves most woods. A little color ground in the oil will also be of advantage.

POLISHING.

Soft woods may be turned so smooth as to require no other polish than that which can be given by holding fine shavings of the same wood against them in the lathe.

For polishing mahogany, walnut and some other woods, the following formula is given: dissolve beeswax by heat in spirits

of turpentine, until the mixture becomes viscid. Apply by a clean cloth, and rub thoroughly with another flannel or cloth.

Beeswax is sometimes alone used. For work in position, it must be melted and applied and rubbed as above. For work in the lathe, it can be applied by friction, the slight amount of wax melted being sufficient for the polish. The work should be thoroughly rubbed.

Mahogany may be polished by rubbing first with linseed oil, and then by cloth dipped in very fine brick dust. (Nearly all mahogany furniture in England is polished in this way.)

Some hard woods have a natural polish, and do not require a polishing medium.

A fine gloss can be produced by rubbing with linseed oil, and then holding turnings or shavings of the same material against the work in the lathe.

A very perfect surface can be obtained with glass-paper, which, if followed by hard rubbing, will give a beautiful lustre.

Lustre can also be given to carefully finished surfaces, by applying a small quantity of thinned varnish, shellac or "fillers," by a cloth, and carefully and thoroughly rubbing.

By contrasting the several methods of natural finish, very beautiful effects can be obtained.

The natural color of woods may be darkened and improved, and the figure of the grain emphasized, by several means.

The darkeners in general use are, logwood, lime, brown soft-soap, dyed oil, aqua fortis, sulphate of iron, nitrate of silver exposed to the sun's rays, carbonate of soda, bichromate and permanganate of potash, and other preparations of an acidulous or alkaline nature. The last three are preferable, and are prepared as follows: One ounce of one of the alkalies is powdered and dissolved in two gills of boiling water. Dilute with water to the required tone. Apply with sponge or flannel, saturating the surface, and immediately dry with soft rags.

The solution of the carbonate is used for the dark woods, as rosewood; that of the bichromate, for all intermediate and white woods, as mahogany, oak, beech.

The grain of hard woods, especially mahogany and rosewood, is well brought out by rubbing with spirits of hartshorn, and then with oil, which may or may not be colored.

A red oil, which is specially adapted to discolored mahogany or rosewood, may be prepared as follows: Soak alkanet root in linseed oil for ten or twelve hours, and then press the oil through a cloth bag. This may be used as a coloring matter for other oil, and will give a beautiful red tone.

The lightest hard woods, *e. g.*, birch, may be improved in color by oil tinged with rose madder or Venetian red.

Maple and some few other woods can be bleached by a strong solution of oxalic acid in hot water, to which a few drops of nitre has been added.

The grain of yellow pine can be well brought out by two or three coats of japan, much diluted with turpentine, and afterwards oiled and rubbed.

The effect of age may be given to mahogany or walnut by lime-water, applied before oiling or varnishing.

STAINING.

The best, clearest, and most satisfactory work is obtained by repeated light coats of the stain, in the same manner as "washes" with water colors.

Before the first coat is applied, the work should be carefully

prepared with glass paper, all small holes and cracks being filled, and the surface brushed free from all dust. Before each subsequent application of the stain, the surface of the work should be carefully cleaned.

In staining soft woods it will be found advantageous to use a priming coat, either of an ordinary varnish or japan, strongly diluted with turpentine.

A coat of wood fillers would perhaps be better.

The pores of the wood are thus filled and a good solid surface is given on which to work. Much less subsequent labor will be needed for producing the required result.

Preparations are sometimes used to improve and enhance the stains. Some of them are as follows: Mix one ounce of nitric acid, one-half teaspoonful hydrochloric acid, one-quarter ounce of grain tin, and two ounces of distilled water. It is to stand two days before being used.

For satinwood stain, spirits of nitre; for oak stain, a strong solution of oxalic acid; for mahogany stain, dilute nitrous acid.

MAHOGANY STAINS.

1. Two ounces of dragon's blood dissolved in one quart of rectified spirits of wine. Shake frequently while dissolving.

2. Give the woodwork a priming coat of japan, thinned with turpentine, then two or more coats of burnt sienna, toned with French ochre, in turpentine, with a small quantity of oil.

3. Raw sienna in beer. Add burnt sienna to obtain required tone.

4. For light mahogany stain, dissolve two ounces of dragon's blood in one quart of oil of turpentine; warm and shake.

For Dark Mahogany Stain.

5. Boil one-half pound of madder and two ounces of logwood chips in one gallon of water. Brush the decoction, while hot, well over the work. When dry, paint with a solution of two drams of pearlsh in one quart of water.

6. Boil one pound of Brazil wood in one gallon of water for three hours; add one ounce of pearlsh, and apply while hot.

Brush over with a solution of two ounces of alum in one quart of water.

Maple is readily stained to imitate mahogany.

RED STAINS.

A good red stain, for common work, such as chairs, can be obtained by using archil. If, however, after one or two coats, it is brushed over with a hot solution of pearlsh in water, the color will be improved.

Camwood dust in rectified naphtha gives a good red stain.

Violin Crimson.

Boil one pound of Brazil-wood dust in three quarts of water for one hour. Strain and add one-half ounce of cochineal. Boil again gently for a short time.

If a more scarlet tint is required, boil one-half an ounce of saffron in a quart of water for one hour, and pass it over the previous stain.

(For red stains, see also mahogany stains.)

Rosewood Stain.

In three pints of water boil one-half pound of logwood until decoction is of a dark red color; then add one-half ounce of salts of tartar.

Three or four coats are required, each of which must be boiling hot, and be allowed to dry thoroughly before another is applied.

BROWN STAINS.

A hot decoction of logwood or Brazil wood, or both combined, give brown stains. The second gives a mahogany brown, the first a dark brown.

A solution of permanganate of potash forms a rapid and excellent stain. When spread on pear or cherry wood for a few minutes, it forms a permanent dark brown, which, after careful washing, drying, oiling and polishing, shows a beautiful reddish tone. The dull color becomes very rich by oiling and rubbing. This stain is known as the "Swedish stain."

A brown stain can be obtained by boiling one part of catechu, cutch or gambier with thirty parts of water and a little soda. It should be allowed to thoroughly dry in the air, and be painted over with a solution of one part of bichromate of potash in thirty parts of water.

By varying the strength of the solution, various shades may be given to these materials, which will be permanent and tend to preserve the wood.

WALNUT STAIN.

Boil one and one-half ounces of washing soda, one-quarter of an ounce of bichromate of potash, in one quart of water, and add two and one-half ounces of Vandyke brown.

This solution may be used either hot or cold.

Boxwood and some of the lighter very hard woods may be stained brown by heating gently and treating with aqua fortis. The heat must be maintained until staining is completed. The work must then be oiled and polished.

OAK STAIN.

Dissolve two ounces of American potash and two ounces of pearlash in one quart of water. Dilute with water to required tone.

A solution of asphaltum in spirits of turpentine gives a good brown stain for coarse oaken work.

Yellow stains can be produced by the application of a solution of gamboge or tumeric in alcohol, or barberry root boiled in water. These may be diluted or strengthened as required.

Dilute nitric acid will also give a yellow stain to wood.

EBONIZING AND BLACK STAINS.

All work that is to be ebonized must be thoroughly smoothed and cleansed from all dust and irregularities.

Pass over the surface to be ebonized two or more coats of a hot decoction of logwood or Brazil wood, each coat being allowed to become thoroughly dry. Then paint over with one or more coats of a solution of sulphate of iron. Rub and polish.

Or, boil one-half pound of logwood chips and one ounce of pearlash in three quarts of water. Apply hot.

Then boil one-half pound of logwood in three quarts of water, and add one-half ounce each of verdigris and copperas. Strain, and add one-half pound of rusty steel filings and powdered nutgalls.

This stain is available for immediate use.

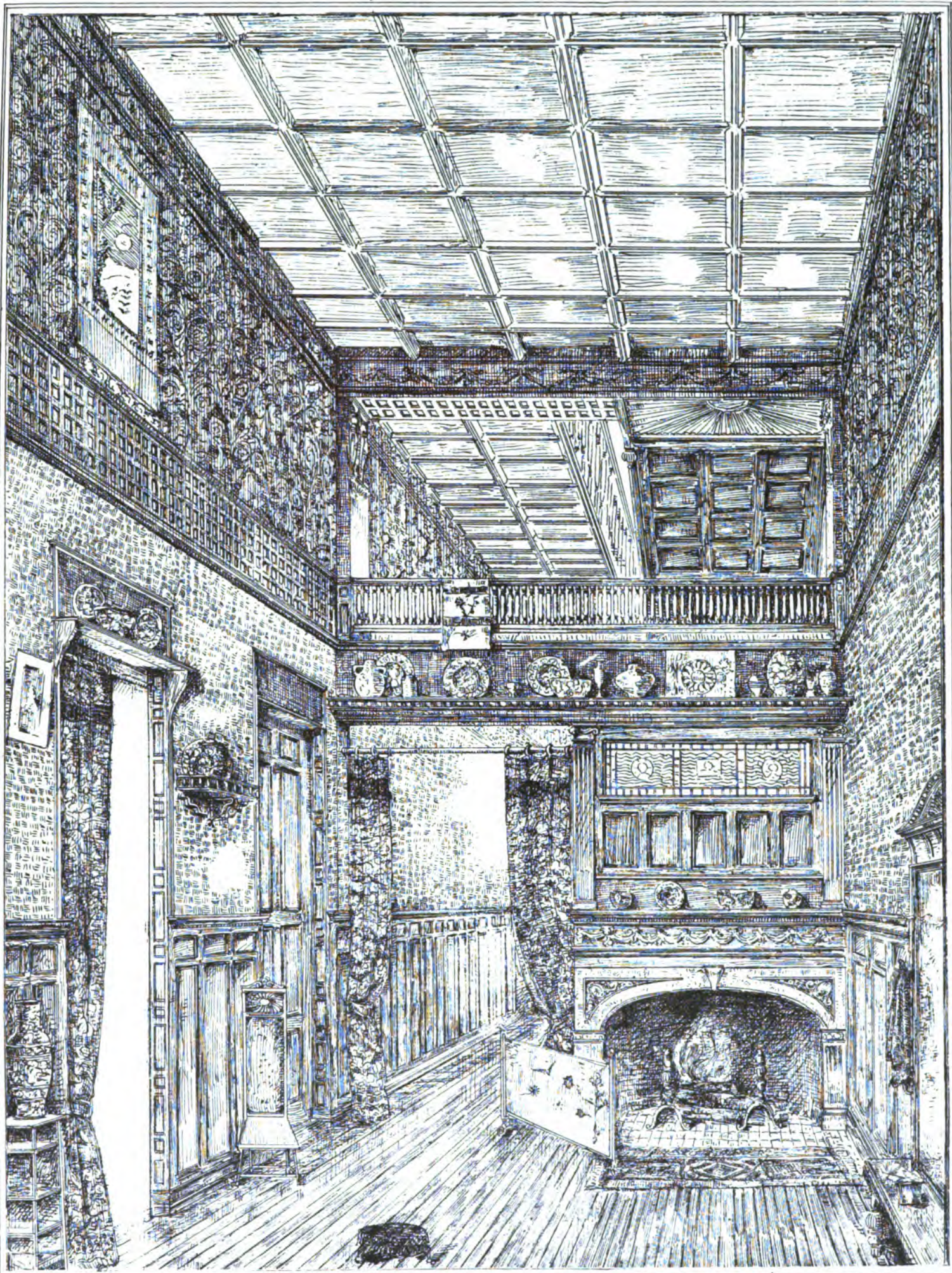
Or, to six quarts of water add one pound of logwood and two or three handfuls of fresh walnut peelings. Boil till reduced to one-half the quantity and strain; add one pint of the best vinegar, boil again, and apply hot.

Dissolve one ounce of copperas in one quart of water, and apply this hot over the previous stain.

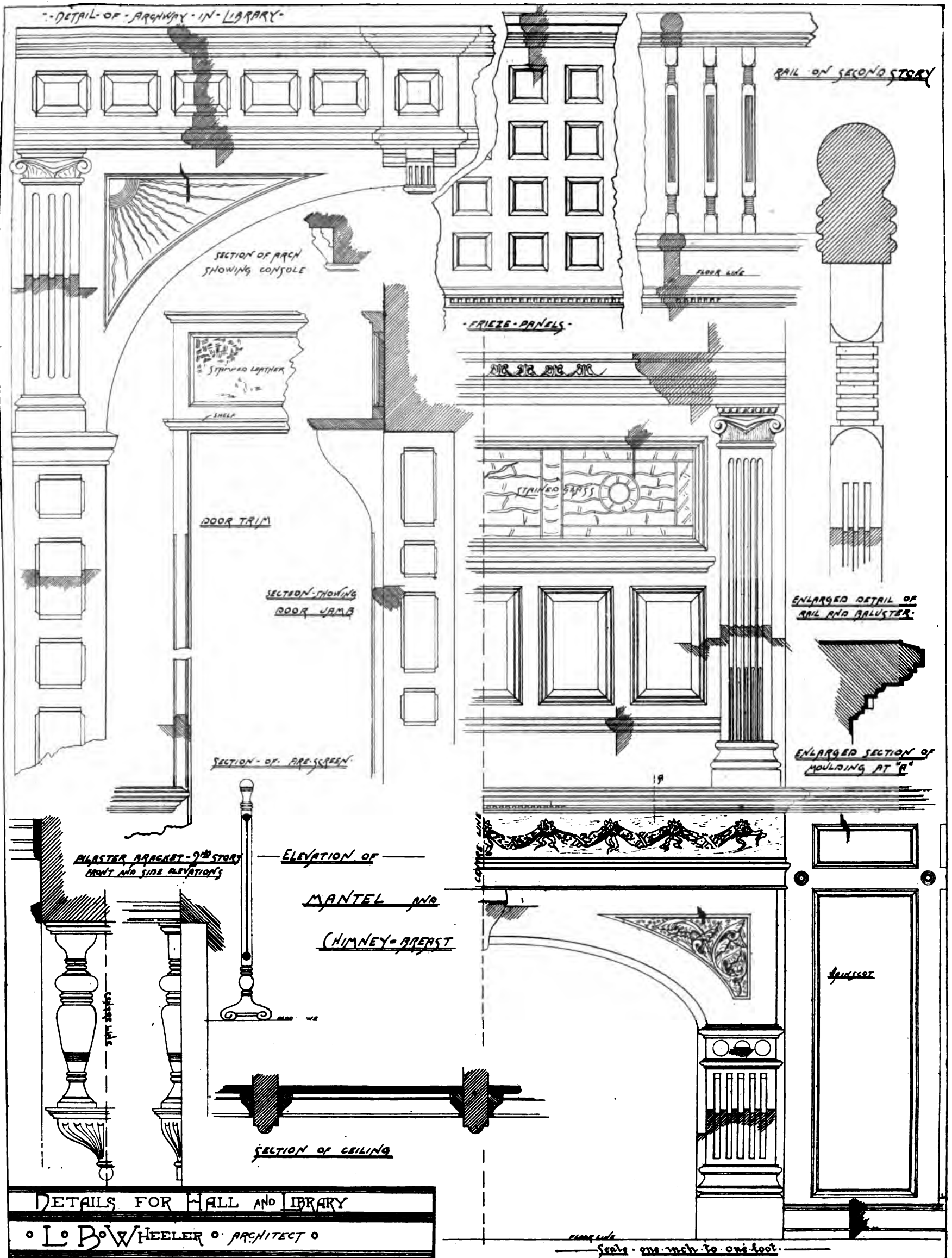
Each coat must be allowed to dry thoroughly.

Strong nitric acid will also give a black stain.





Interior of Hall designed by L. B. Wheeler. Architect. 145 Broadway, N.Y.



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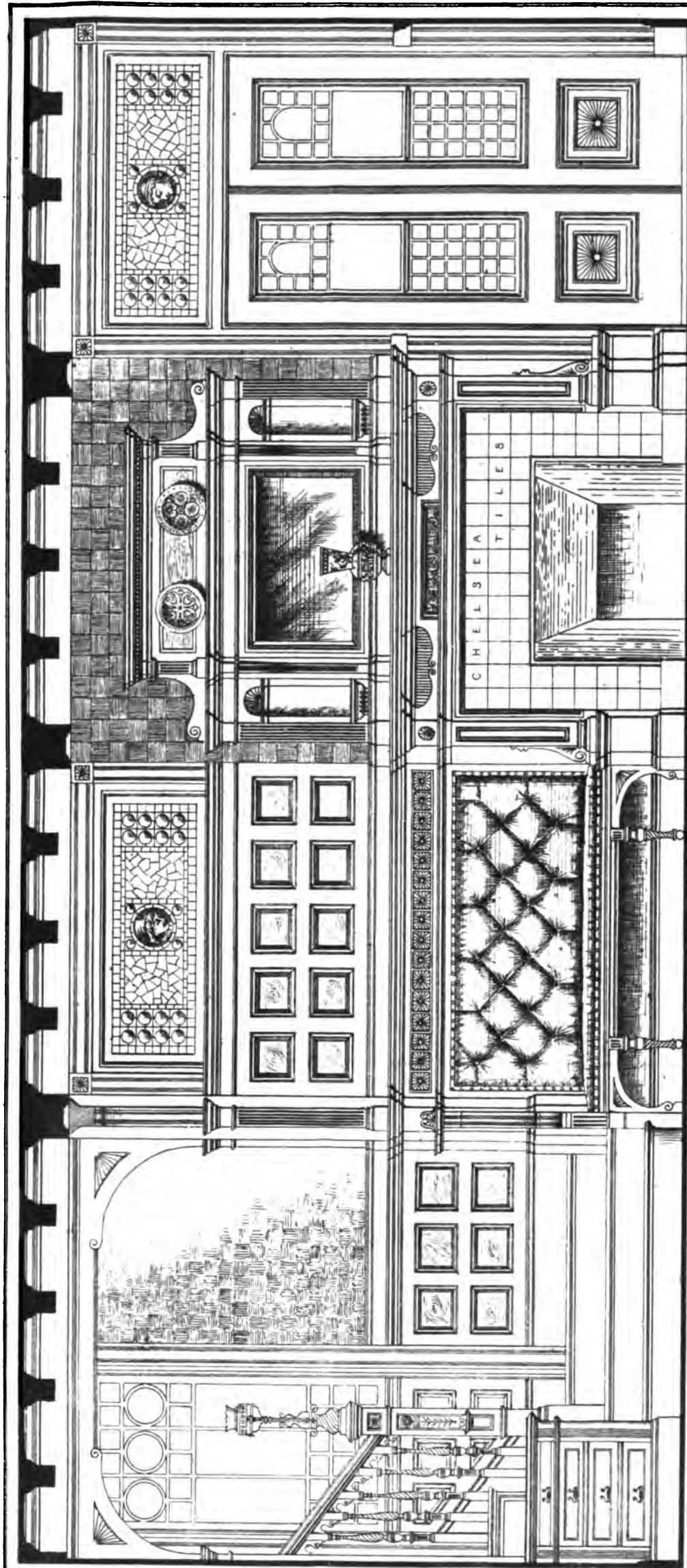
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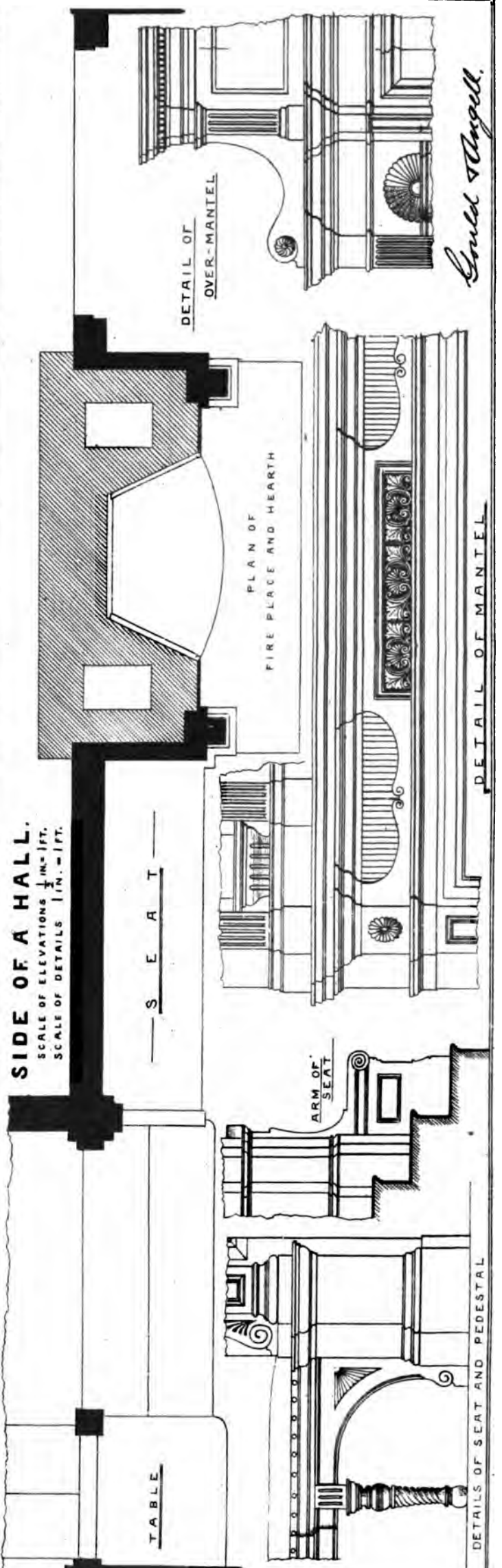
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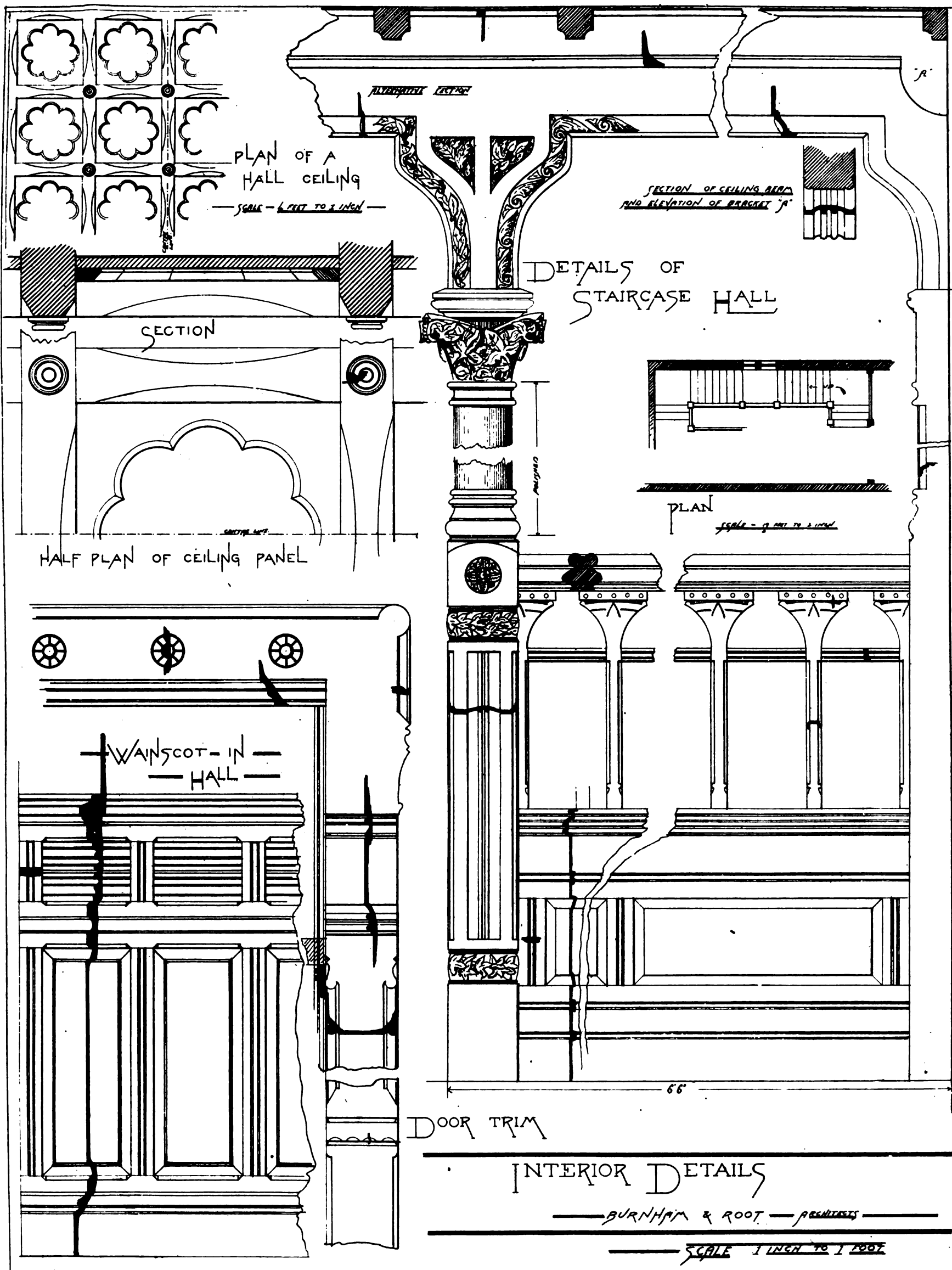
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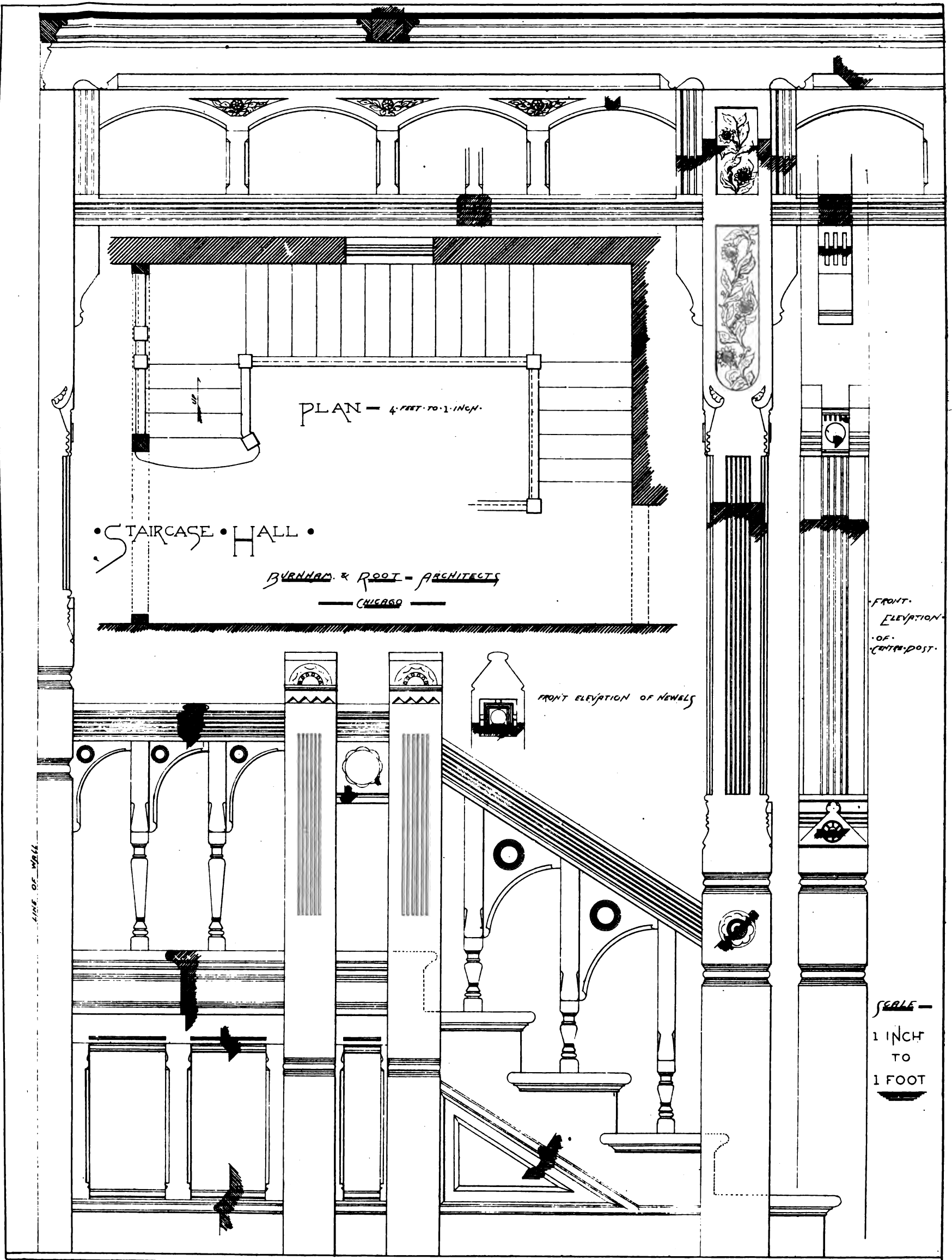


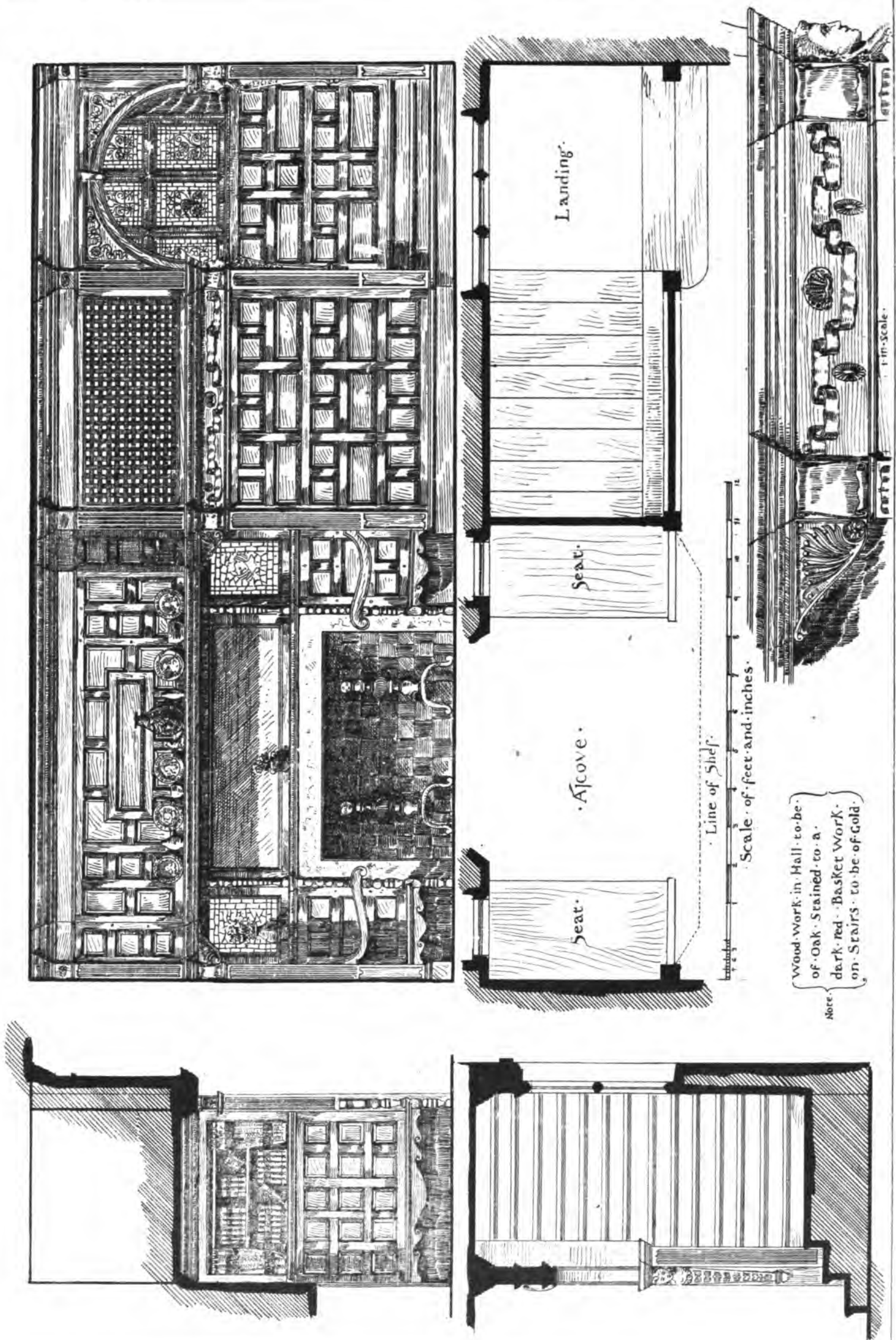
SIDE OF A HALL.

SCALE OF ELEVATIONS $\frac{1}{4}$ IN. = 1 FT.
SCALE OF DETAILS 1 IN. = 1 FT.

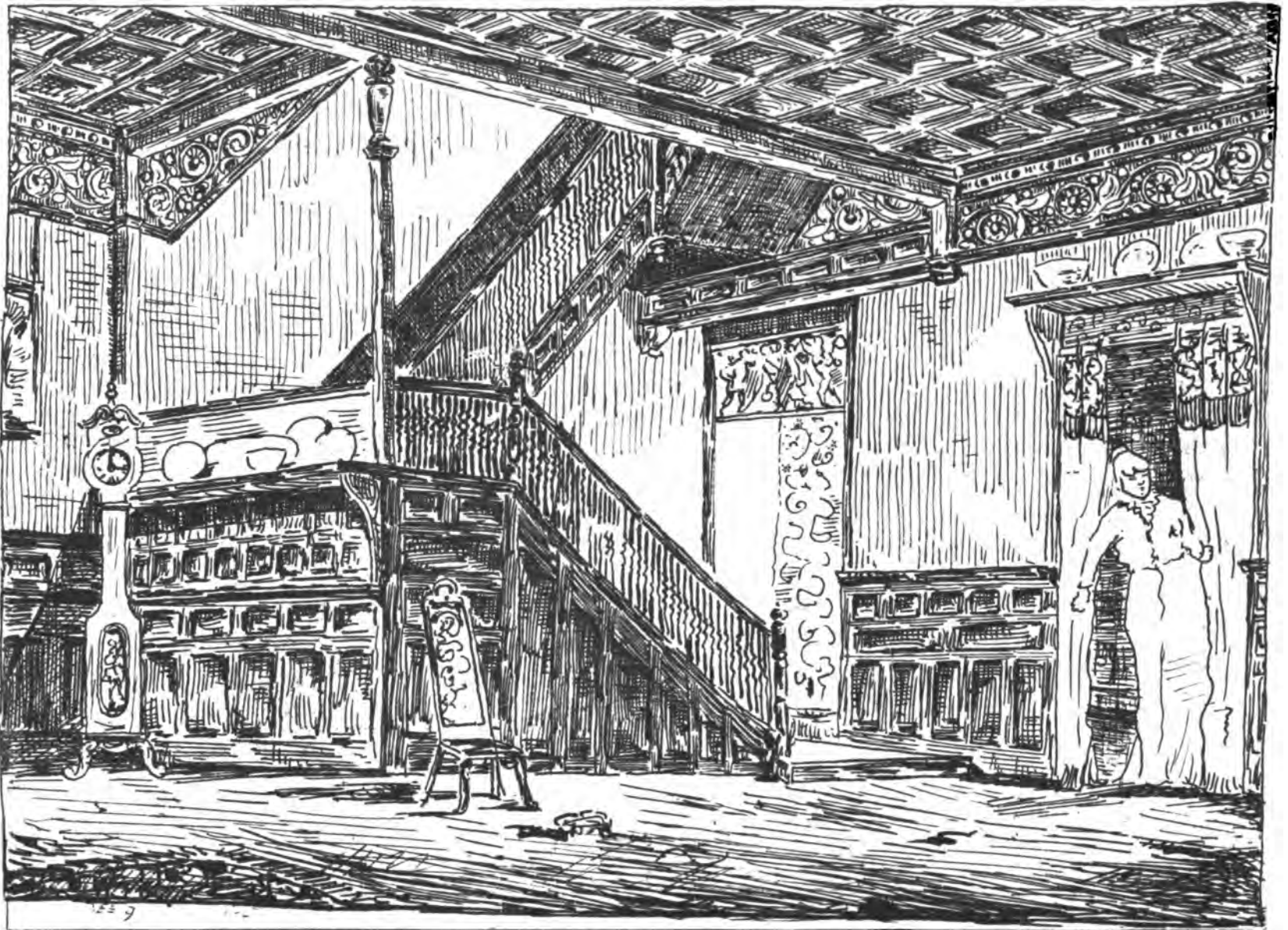




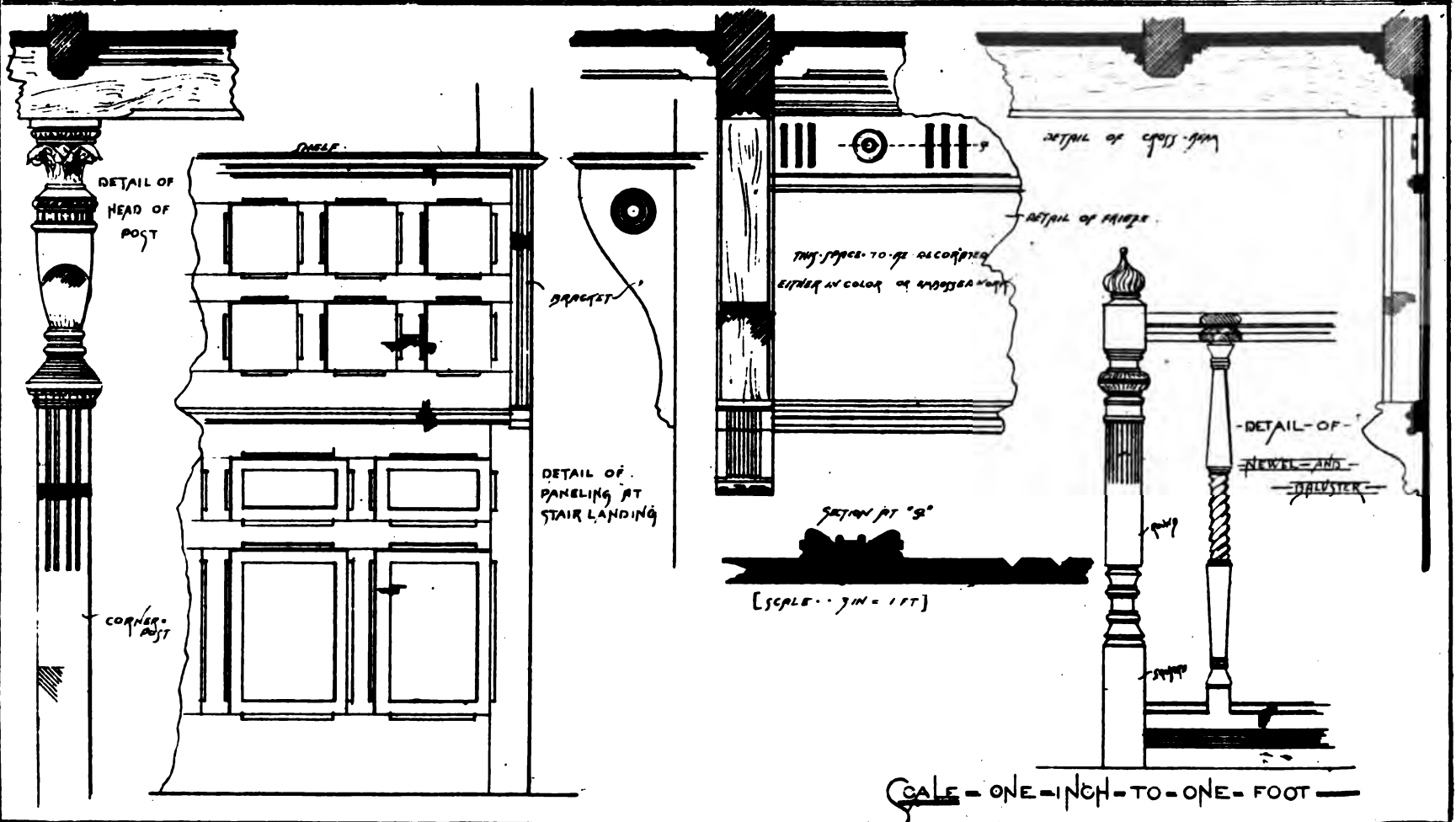




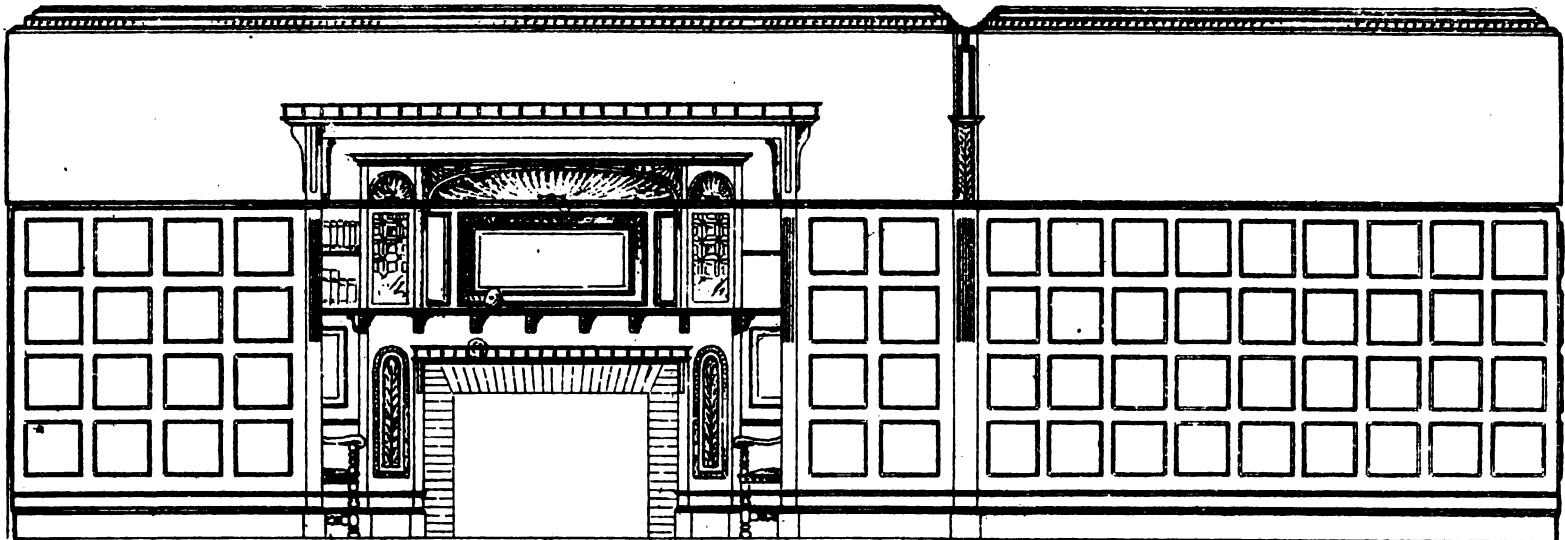
Interior Detail of Hall showing Fire place Alcove and Staircase . . . William A. Bates Del. & Inv.



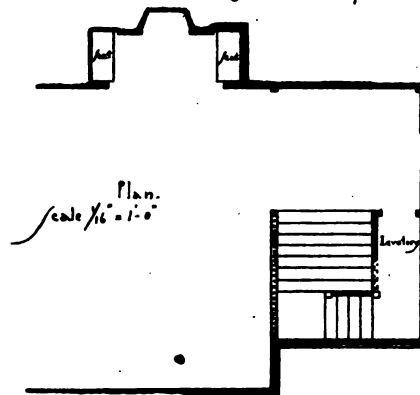
STAIRCASE HALL . . . L. B. WHEELER . . . 1945



SCALE - ONE-INCH - TO - ONE - FOOT -



Elevation looking towards Fireplace.

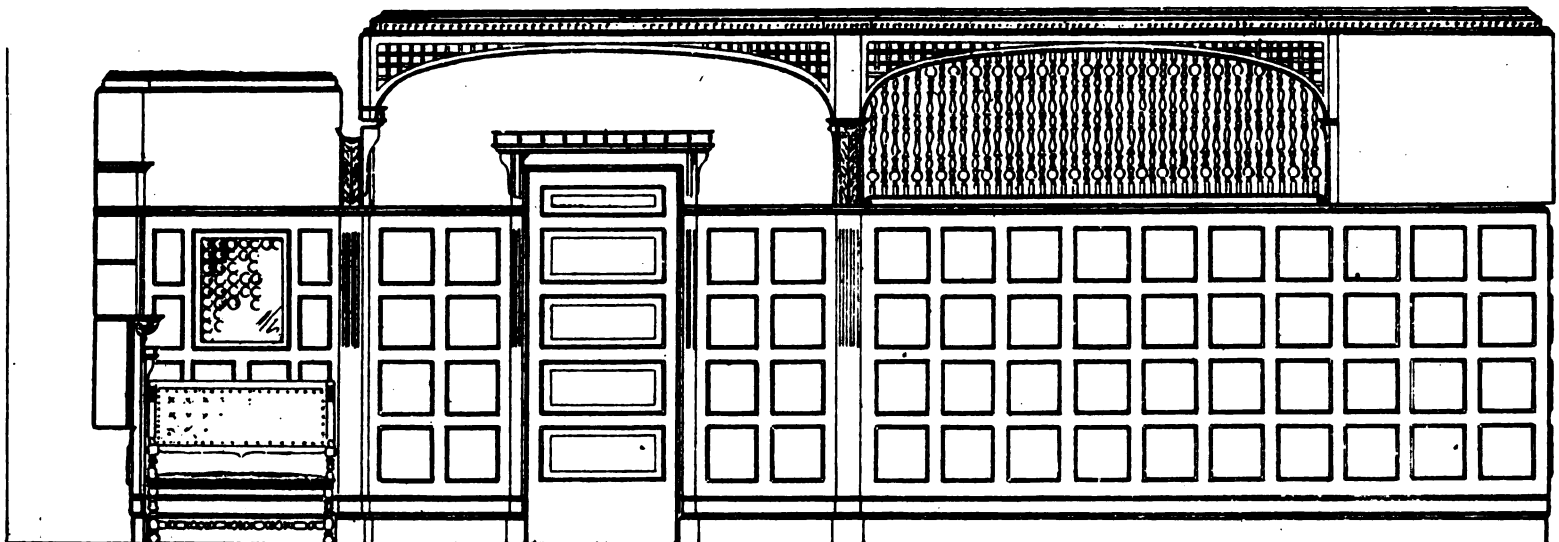


Plan.
Scale $\frac{1}{16} = 1'-0"$

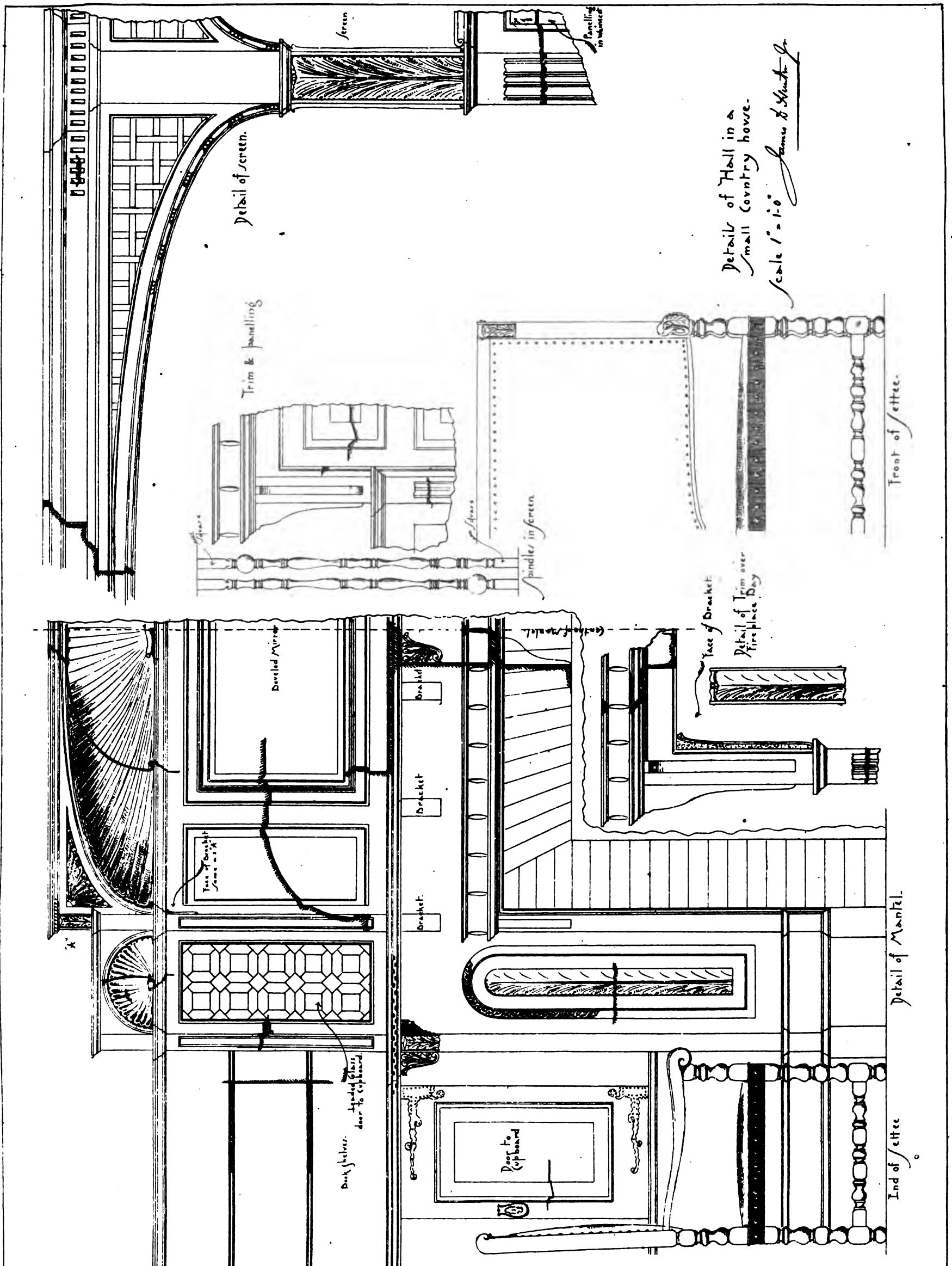
Study for Hall in a small country house.

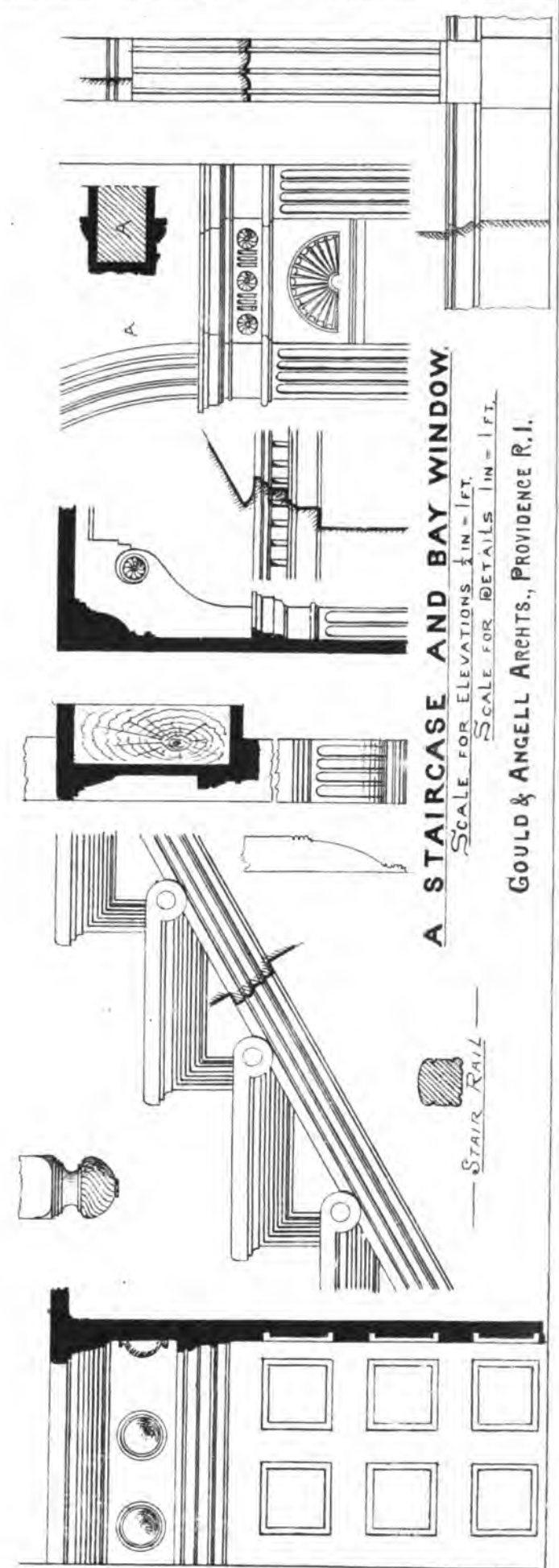
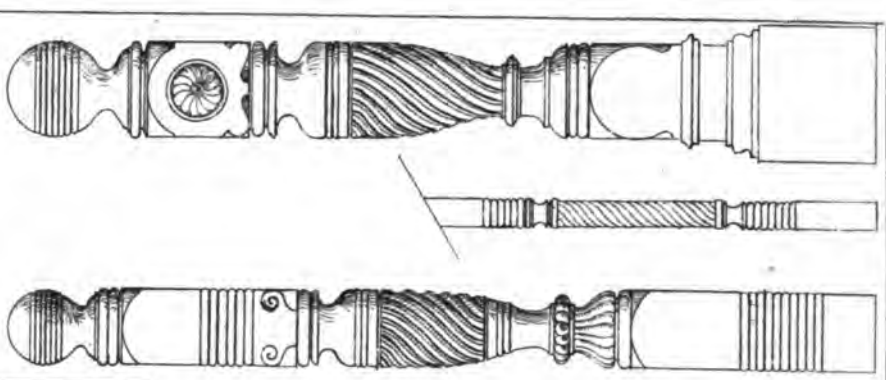
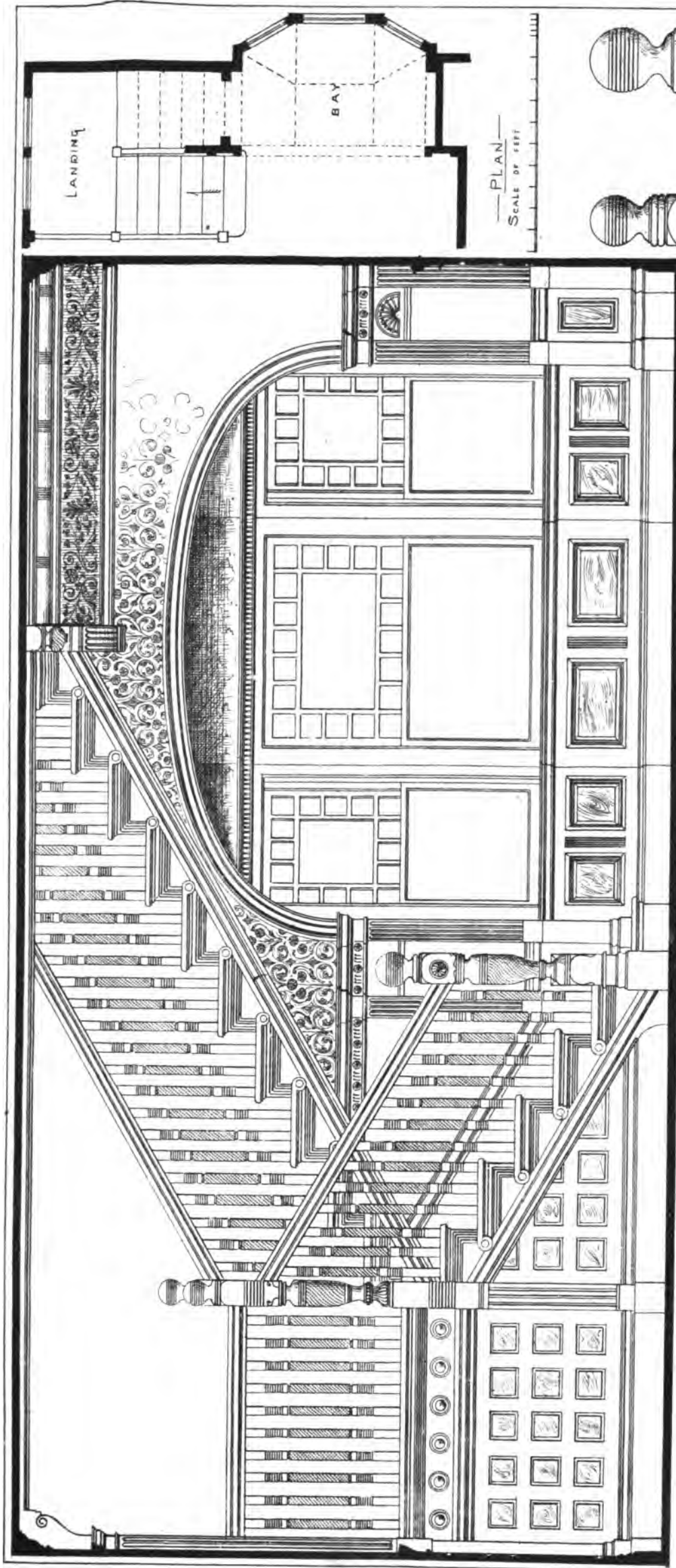
Scale of Elevations $\frac{1}{4} = 1'-0"$

James B. Hunter Jr.



Elevation looking towards (stair case).





A STAIRCASE AND BAY WINDOW.
SCALE FOR ELEVATIONS 1/2 IN. = 1 FT.
SCALE FOR DETAILS 1 IN. = 1 FT.
GOULD & ANGELL ARCHTS., PROVIDENCE R.I.

STAIR RAIL

DESIGN FOR
A STAIR-CASE

W.A. CITY.
MOUSE ~

VESTIBULE

FRONT
ELEVATION.

SIDE ELEVATION
AND SECTION

STAIRS TO BASEMENT.

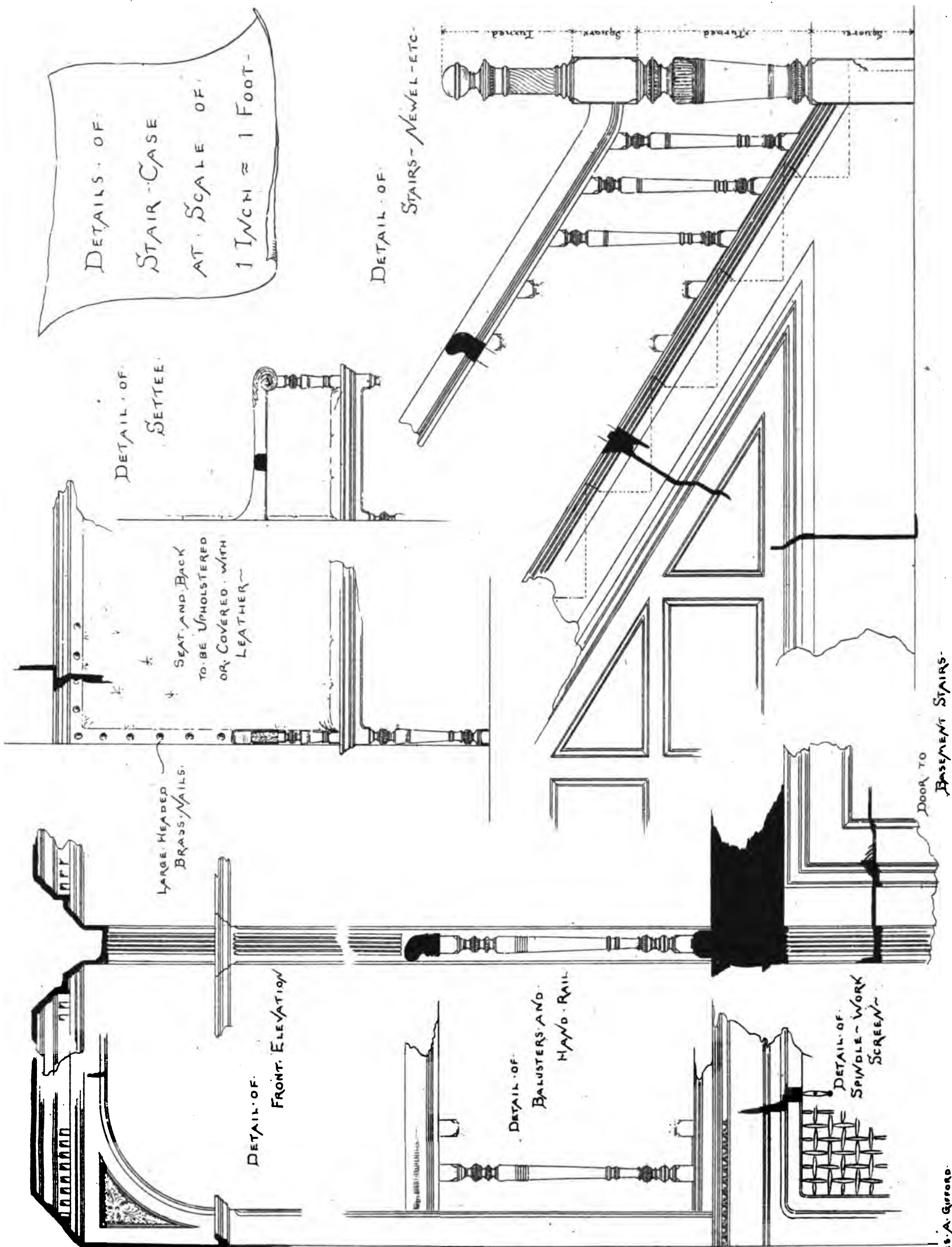
SCALE OF ~
1/4 INCH = 1 FOOT

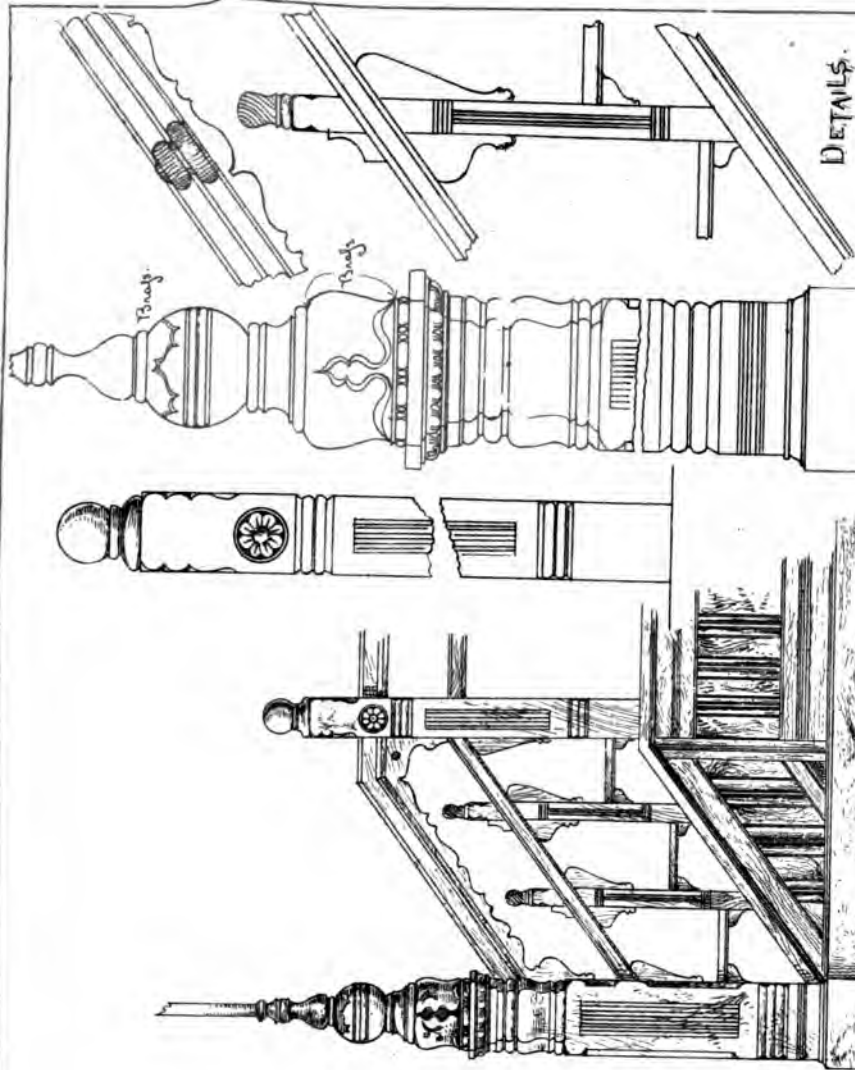
~PLAN~

DOOR W/O.
PARLOR.

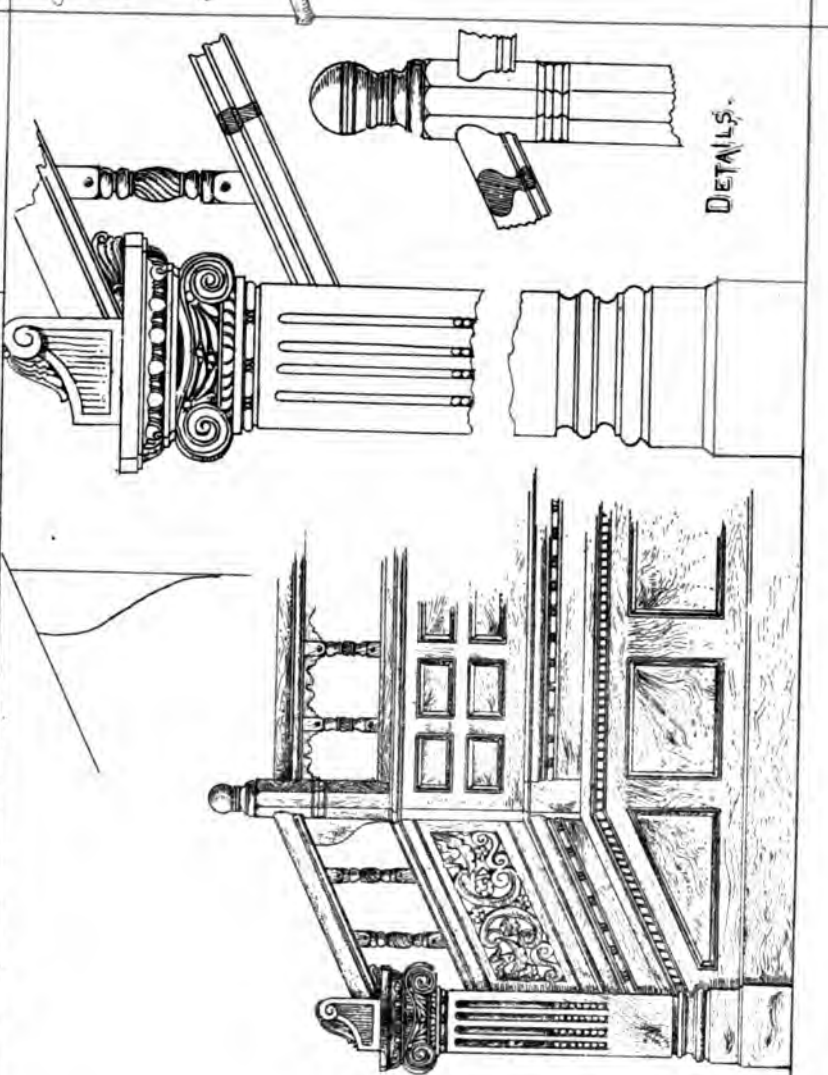
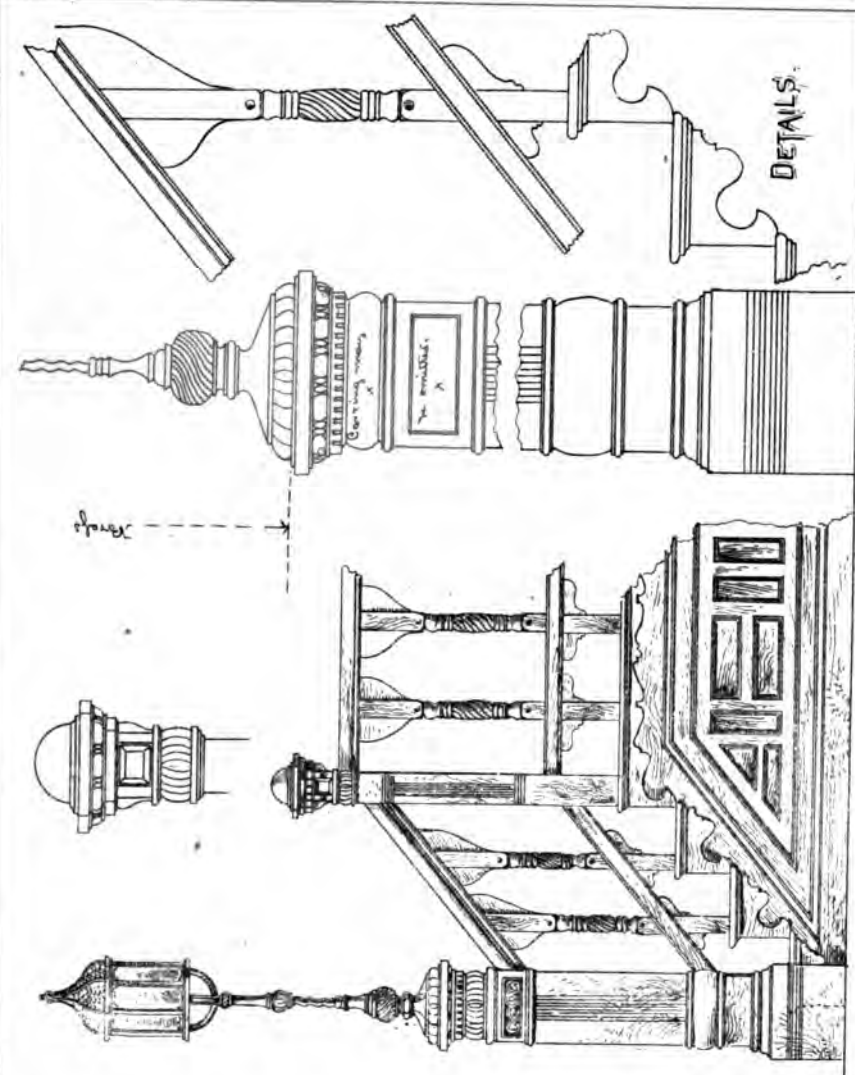
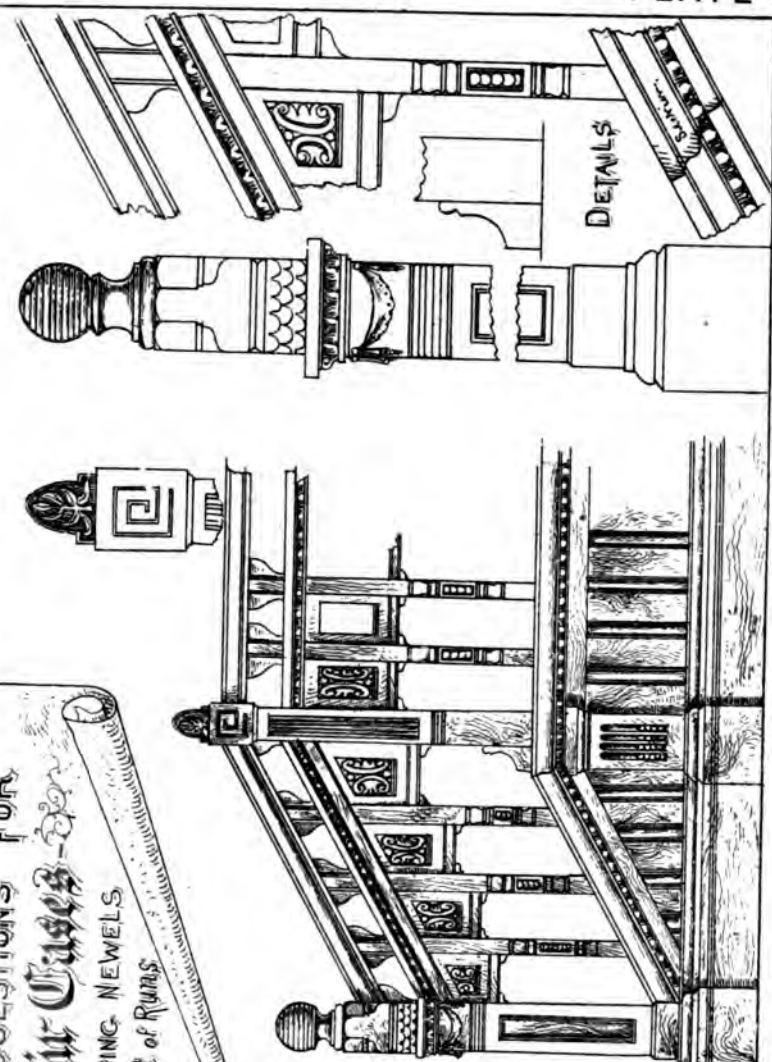
HALL

DOOR W/O.
DINING-R.

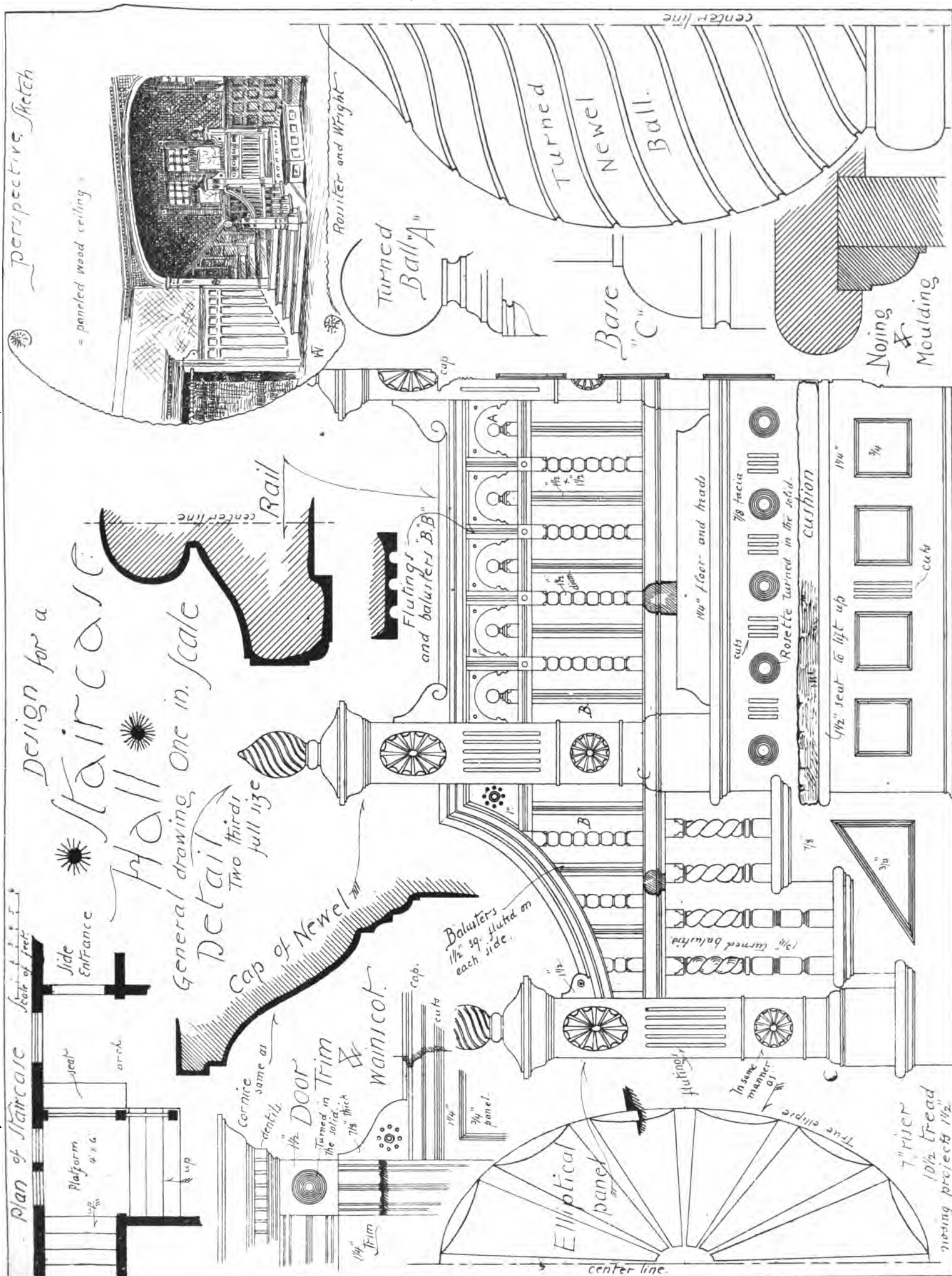


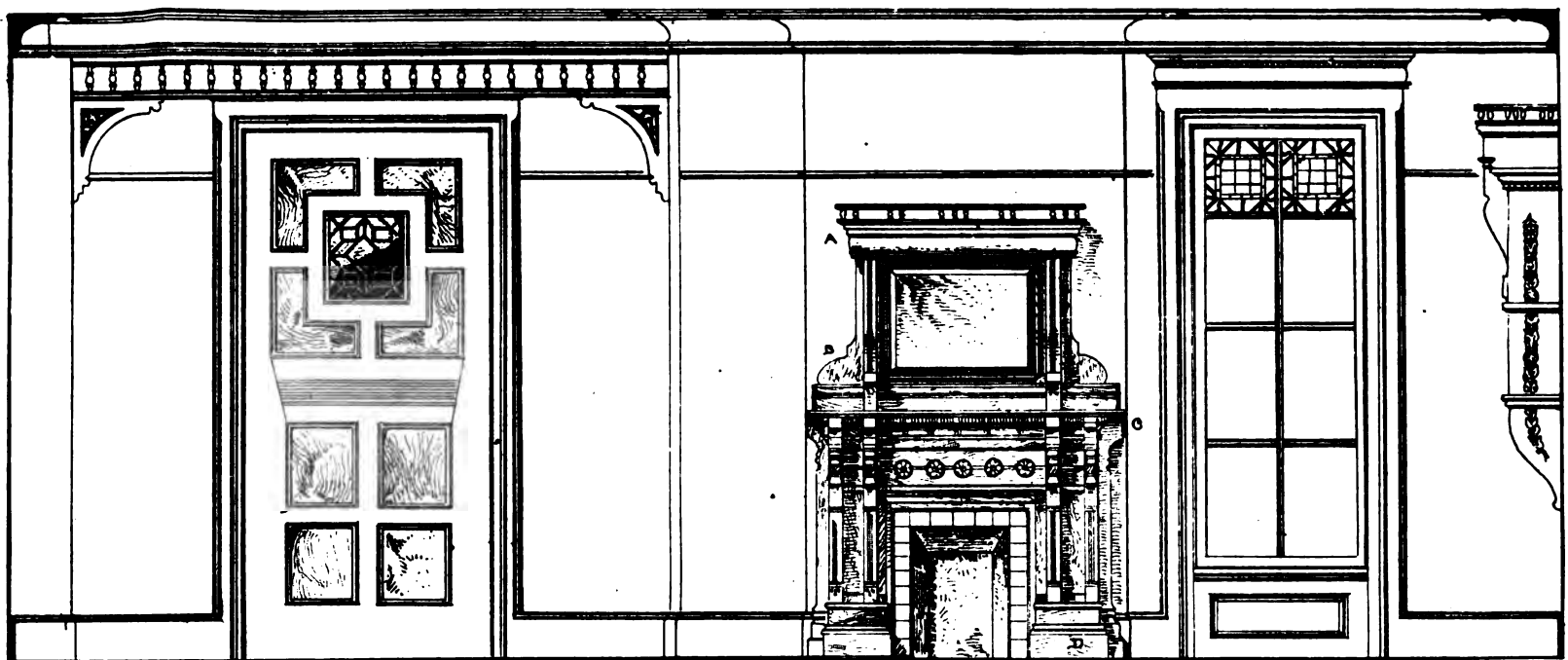


SUGGESTIONS FOR
Stair Cases -
SHOWING NEWELS
and part of RAILS



Edward Pearson, inv. et del.
Goussier 1891-2



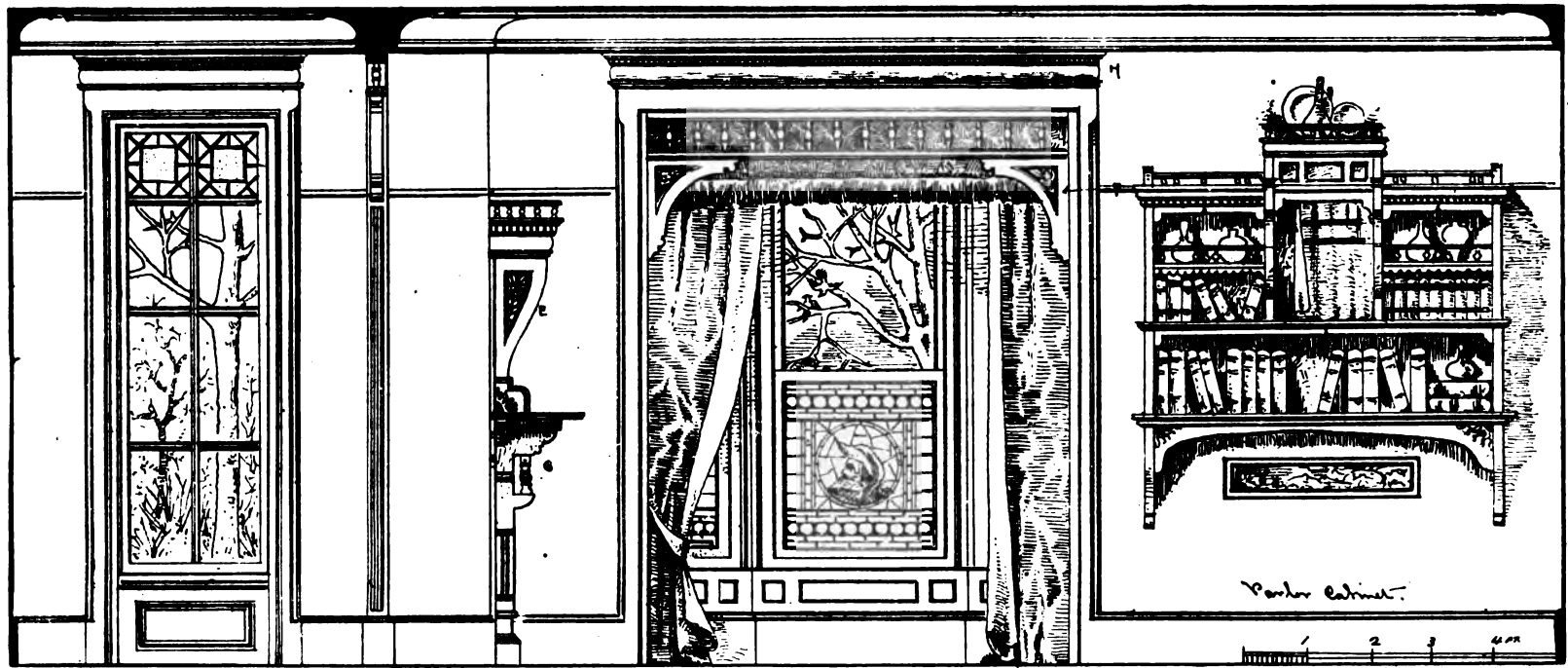


Door in alcove.

Wood mantel.

Window.

Side of cabinet.



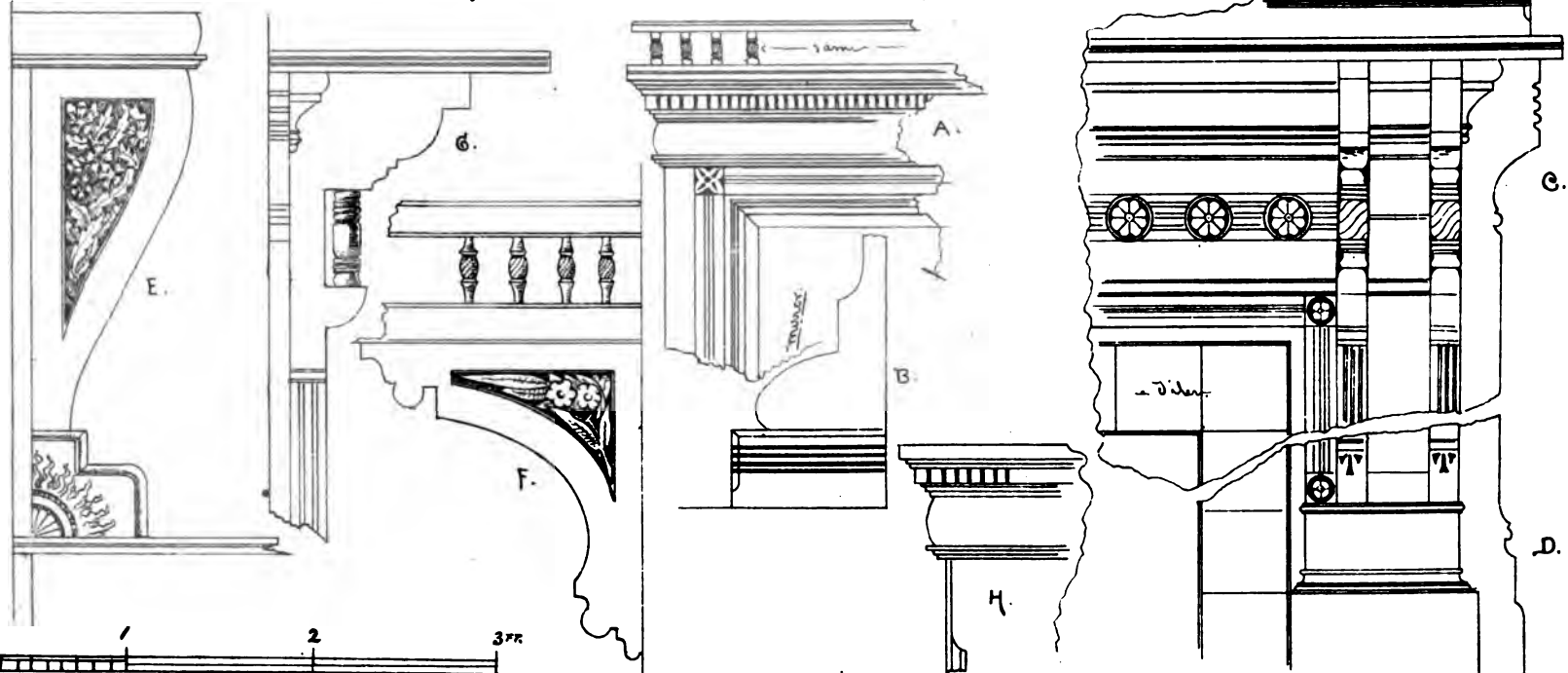
Window in side of alcove.

Side of mantel.

Bay Window.

Parlor cabinet.

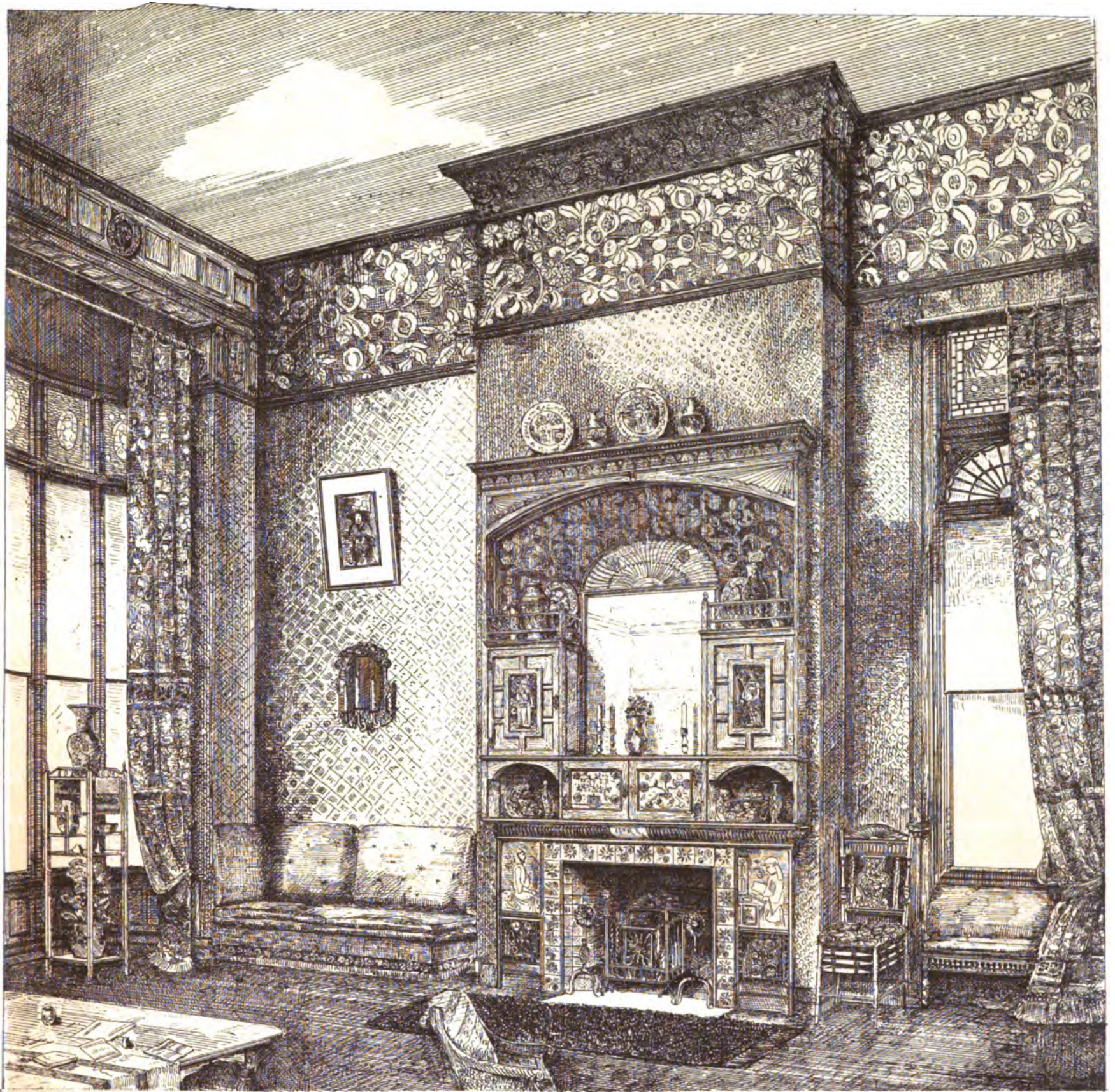
SCALE FOR ELEVATIONS.



SCALE FOR DETAILS.

PARLOR FINISHED IN CHERRY SHOWING TWO SIDES OF THE ROOM:
WITH DETAILS

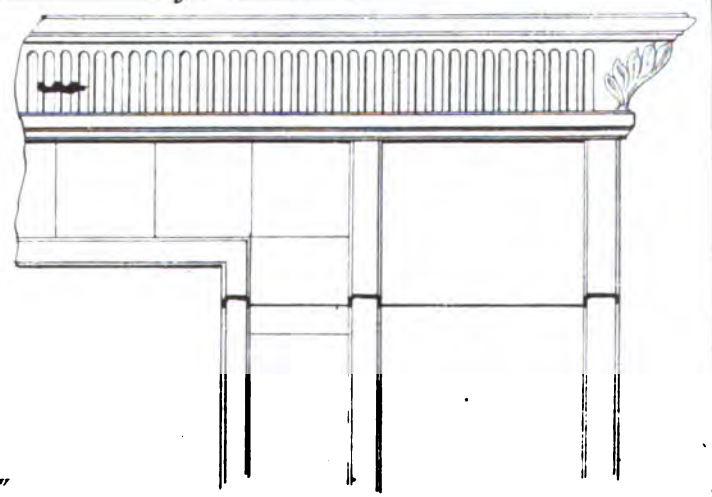
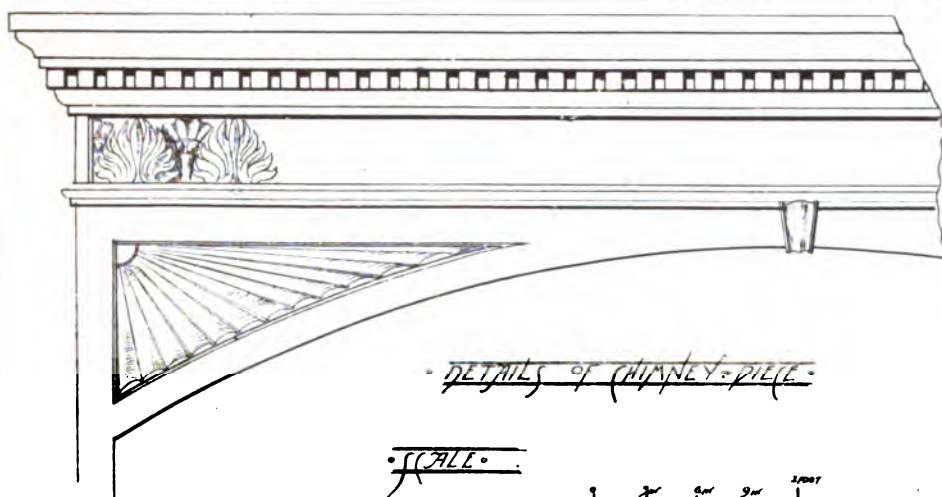
Edward Russell.
Inv. & del.
1881.



LIBRARY

DESIGNED BY

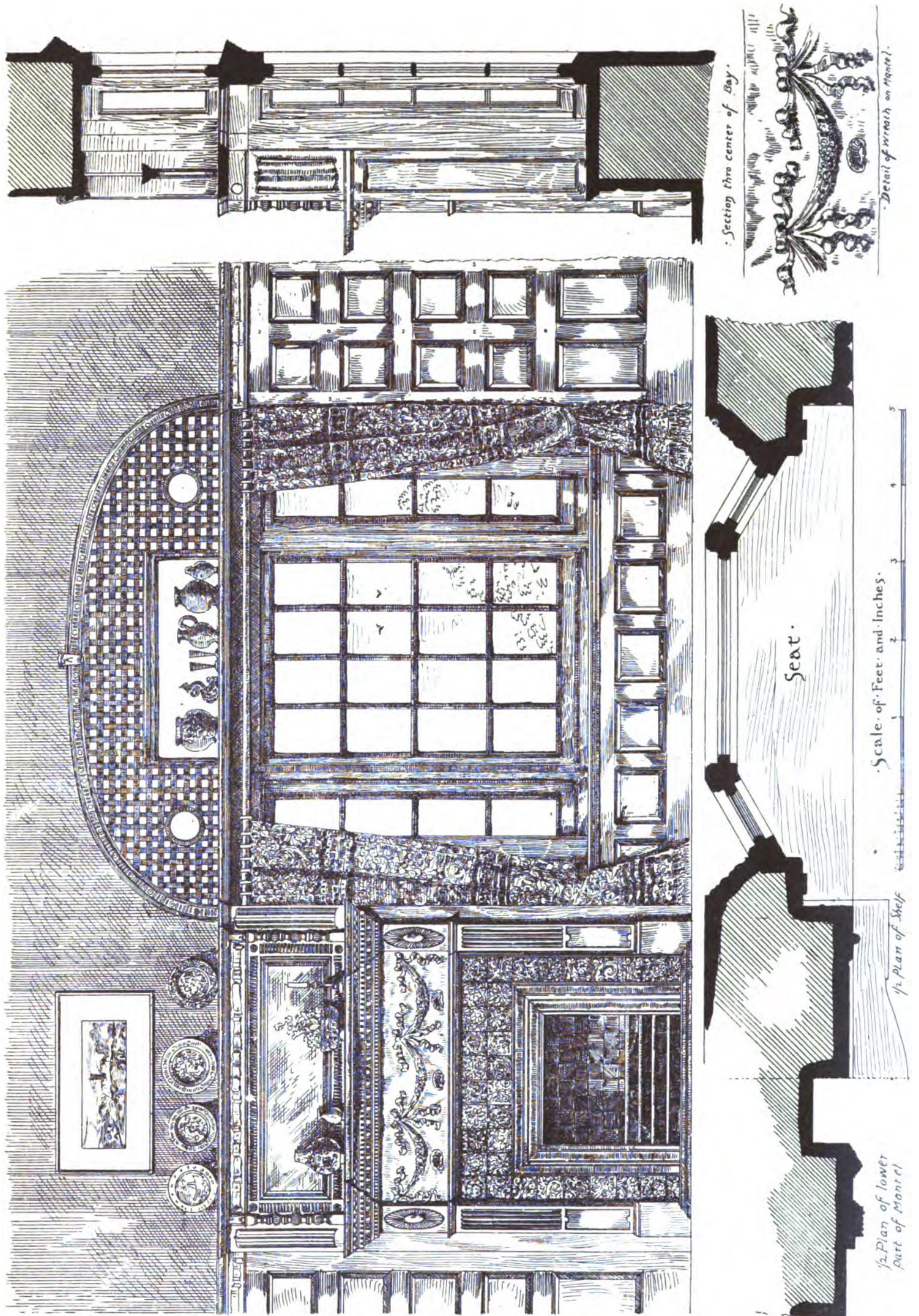
L. B. WHEELER ARCHT

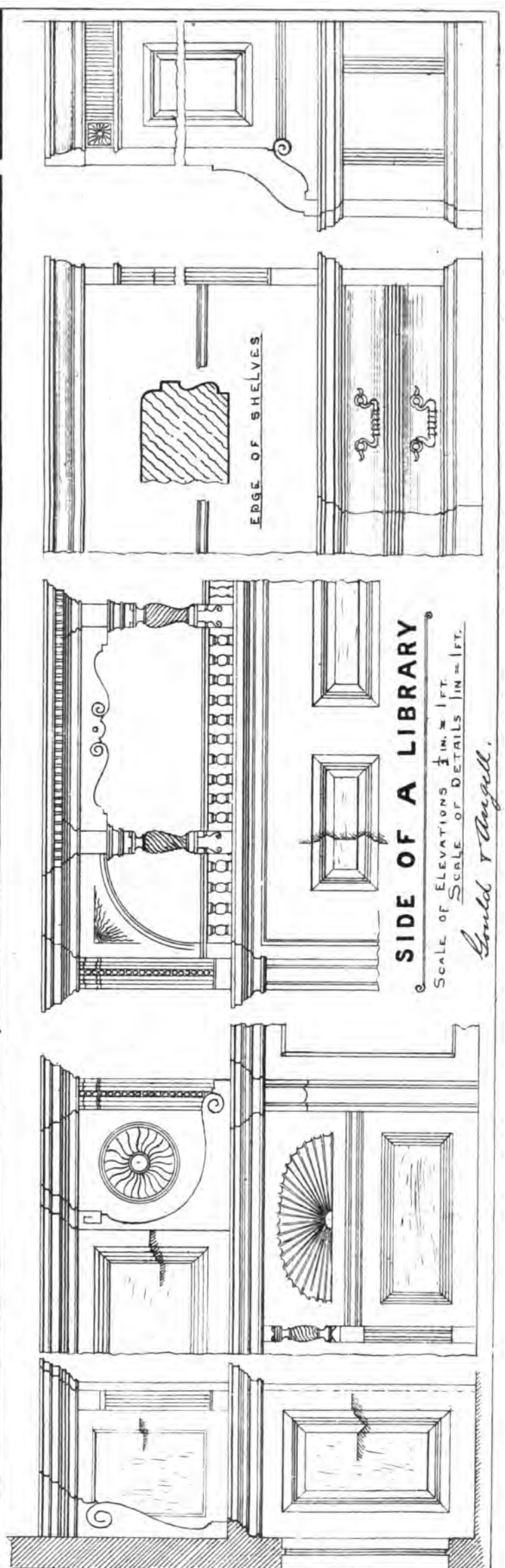
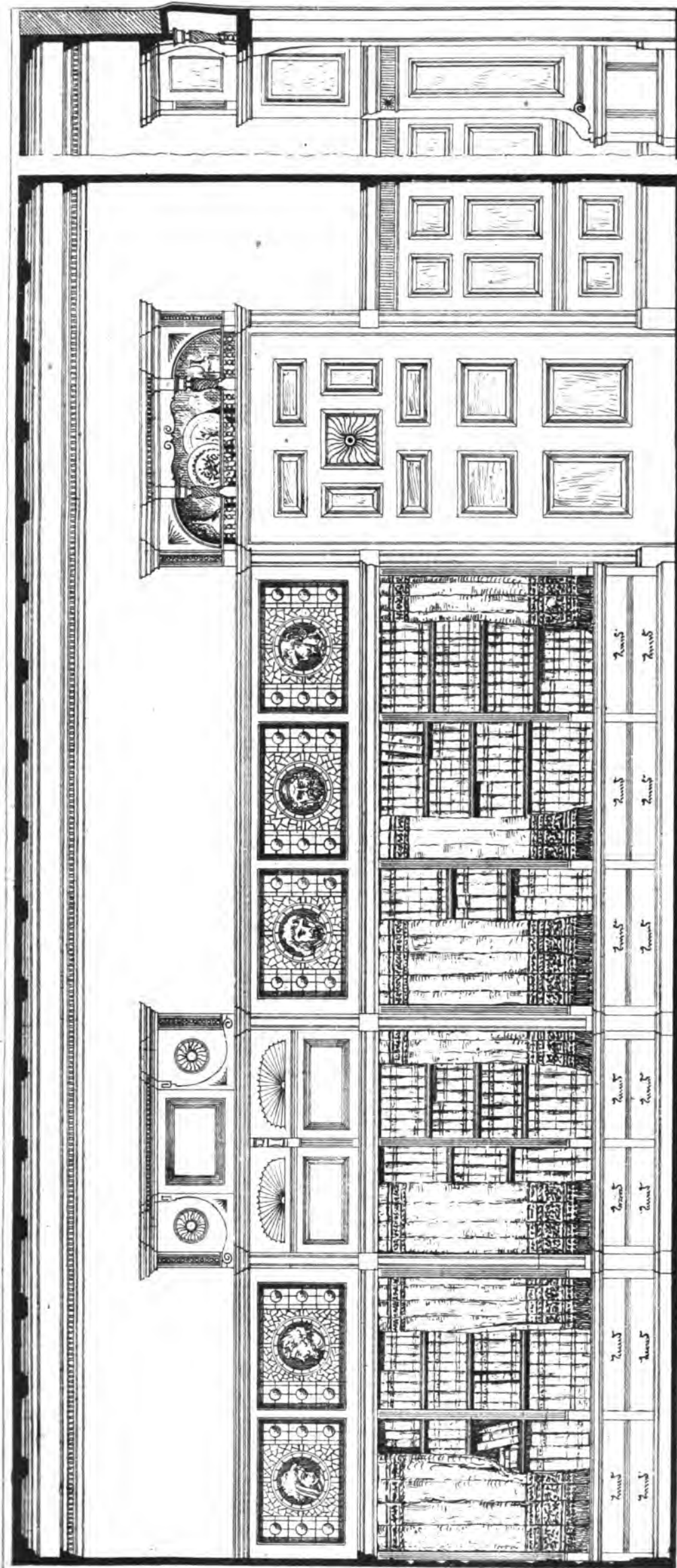


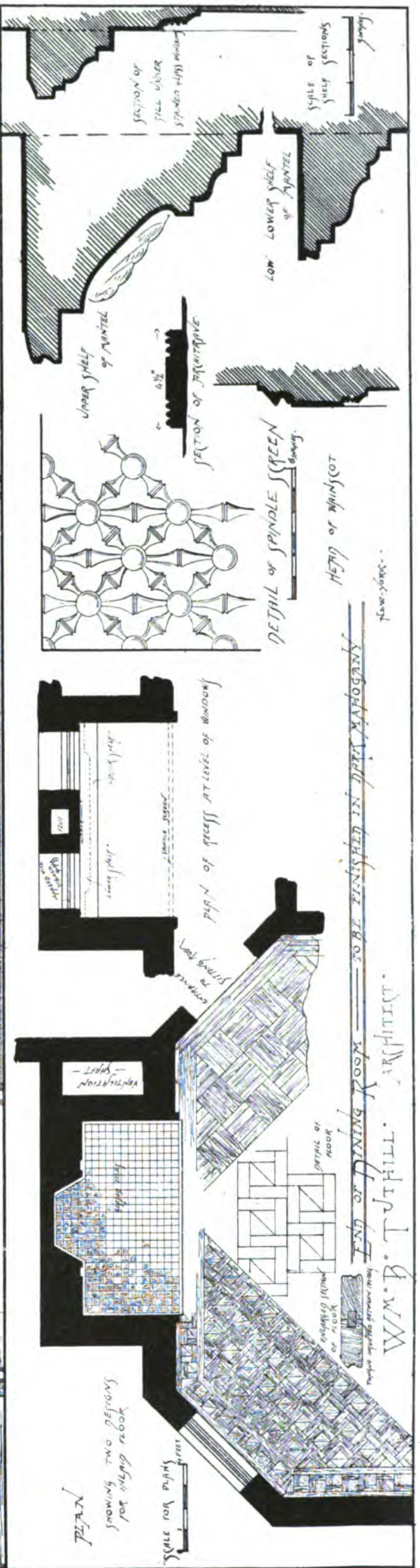
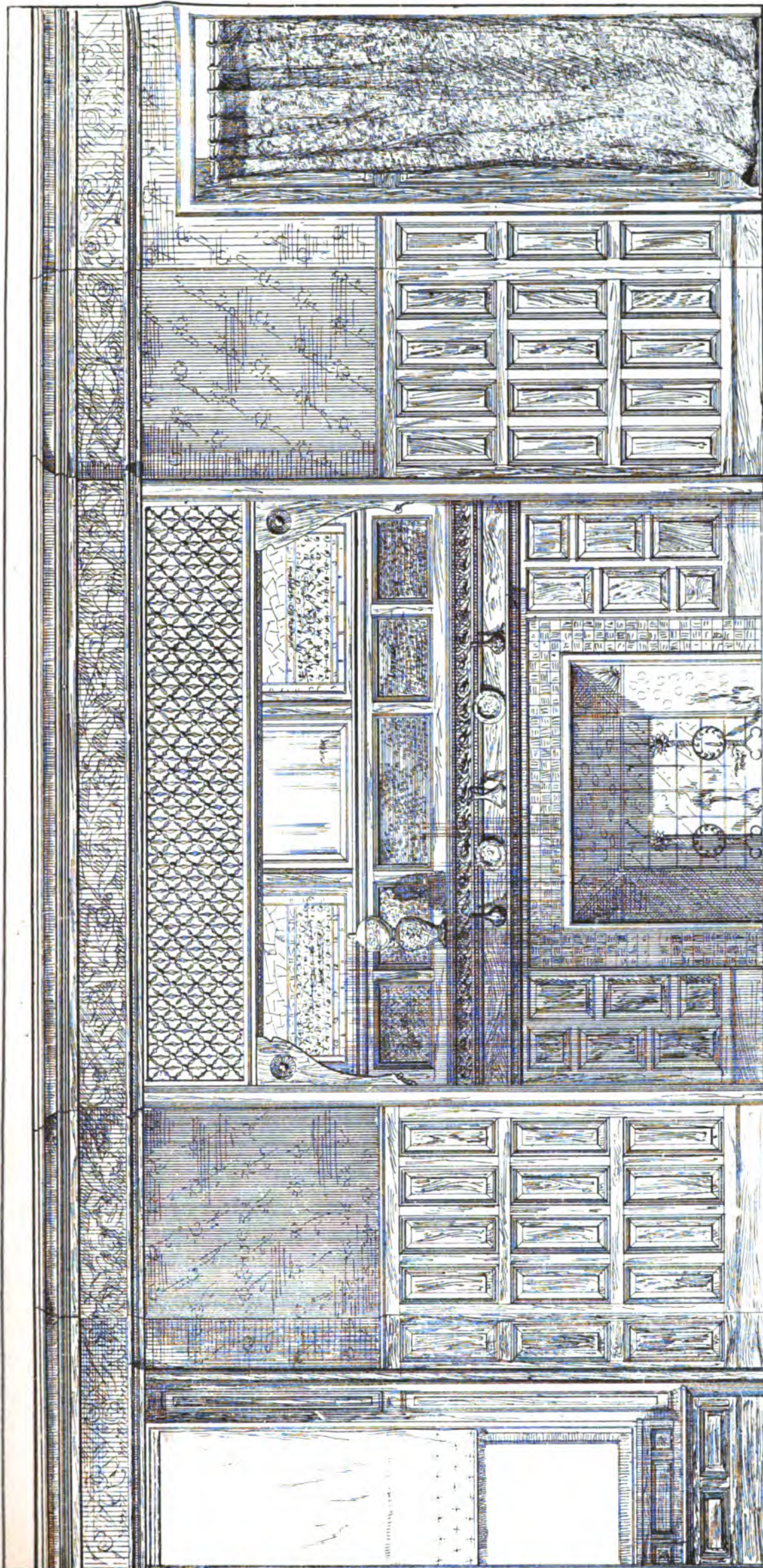
DETAILS OF CHIMNEY-PIECE

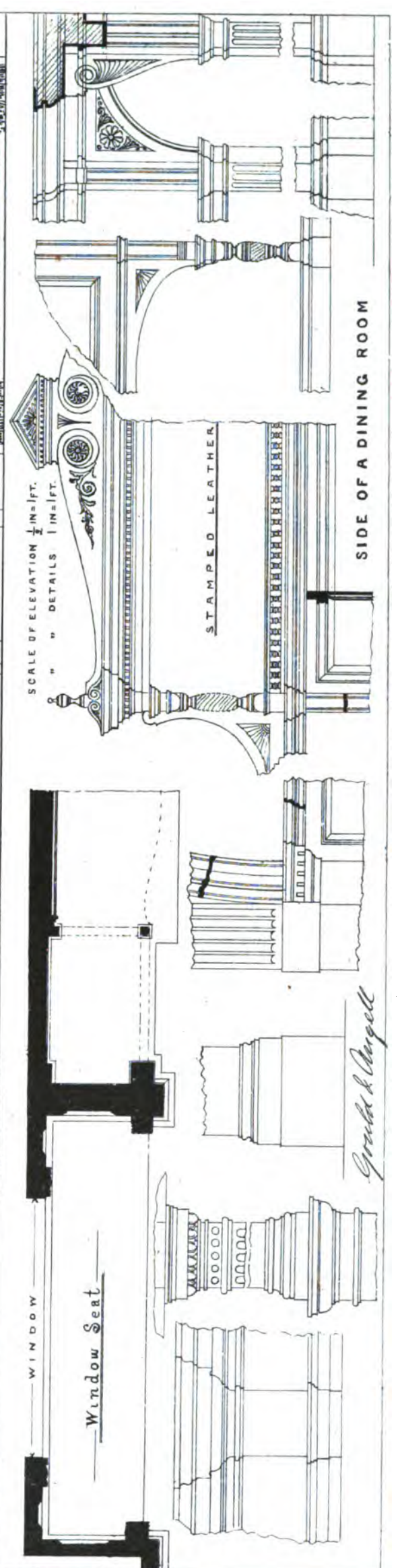
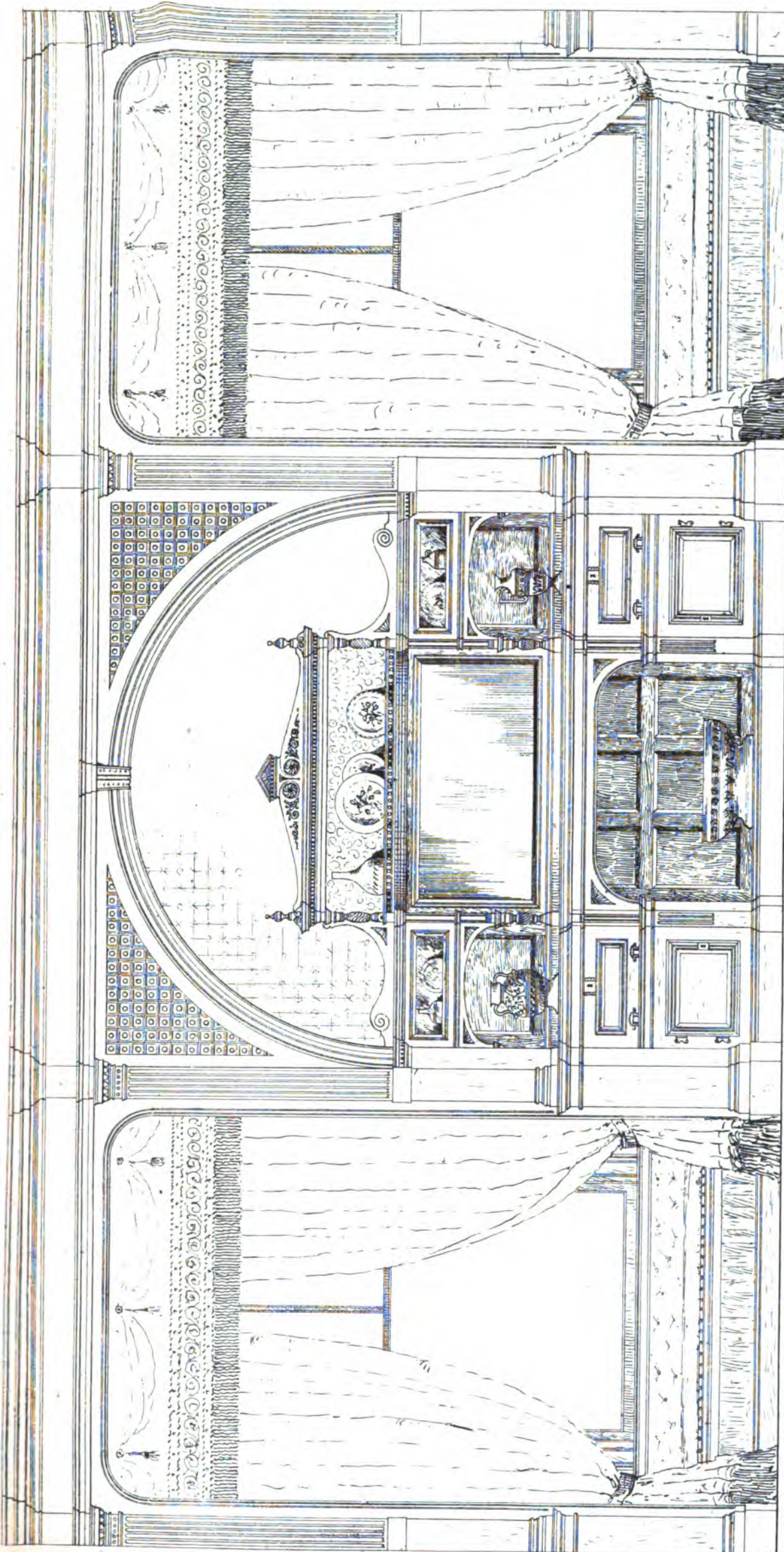
SCALE

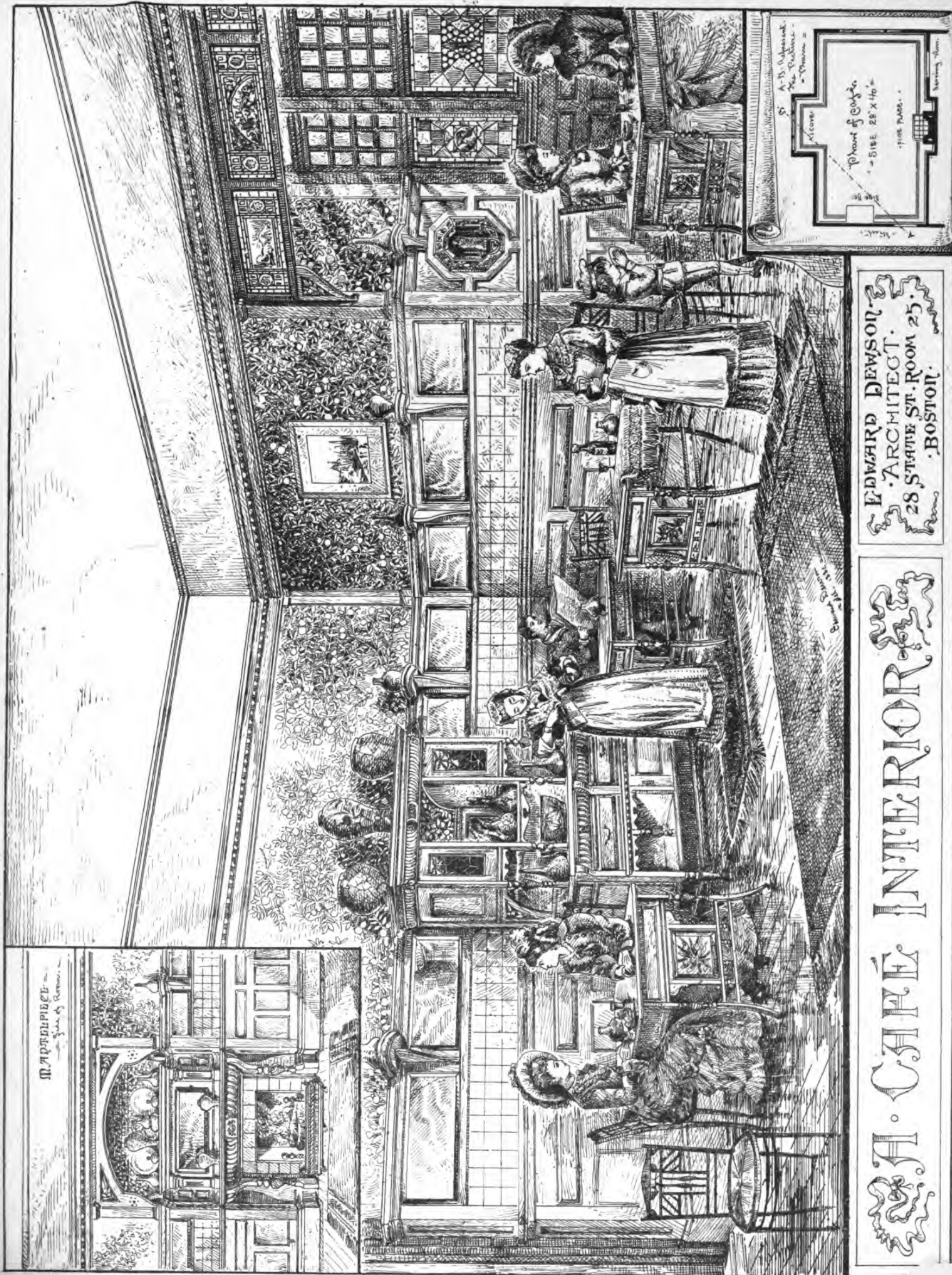












M. A. Benson

EDWARD DEWSON
ARCHITECT.
28 STATE ST. ROOM 25.
BOSTON.

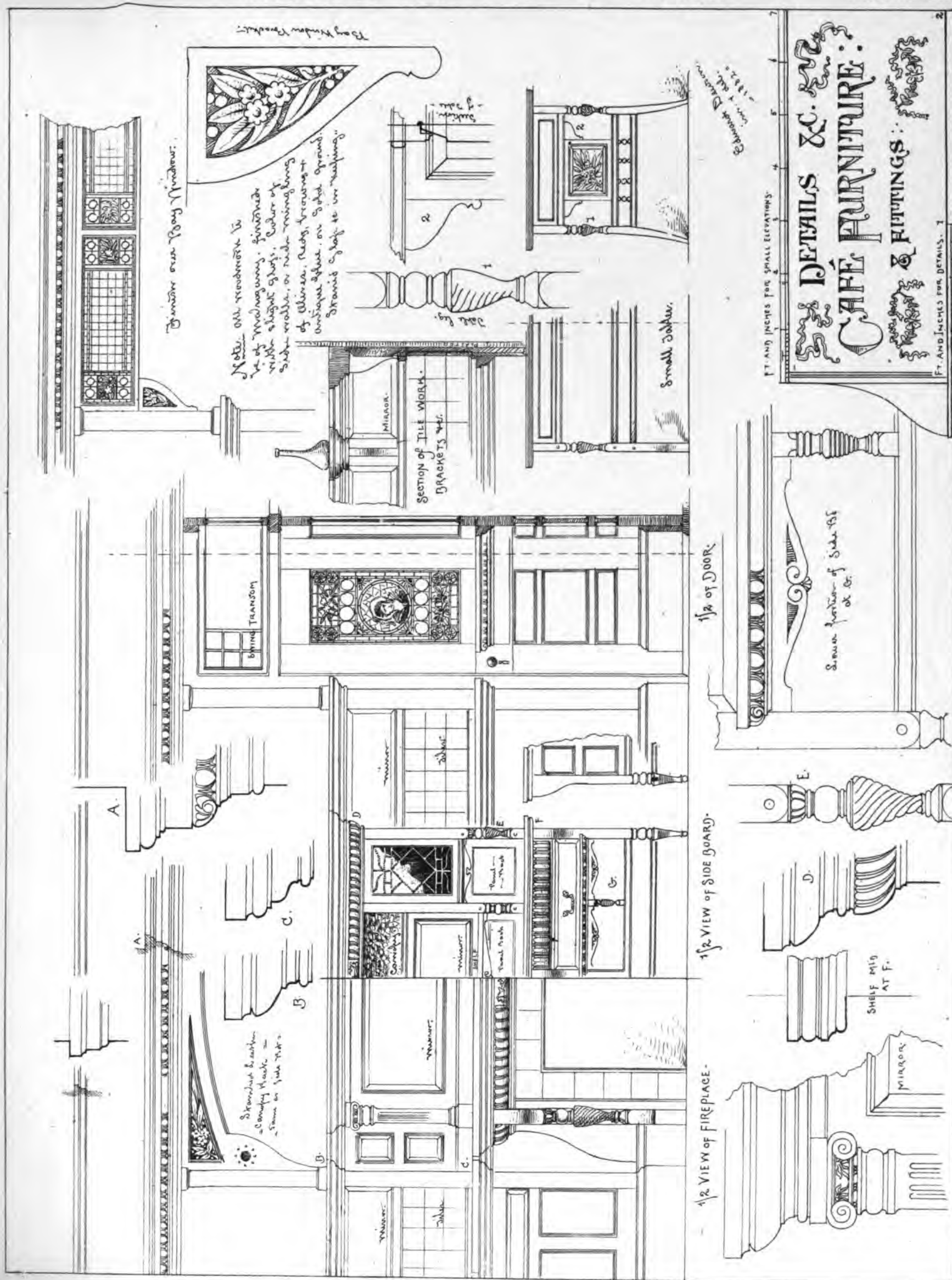
A. CAFE INTERIOR

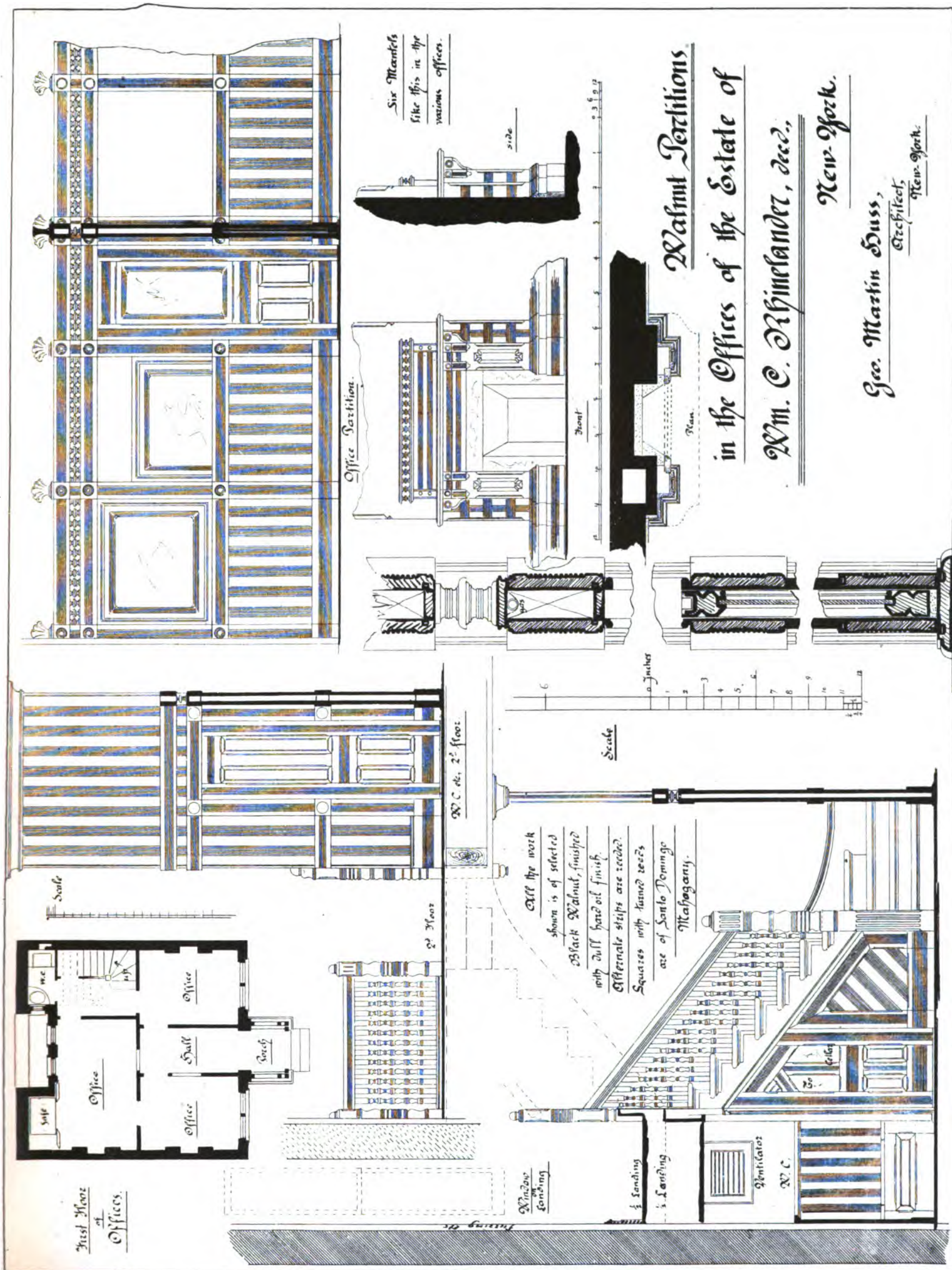
A-B. Architect.
The Publisher.
-Printer-

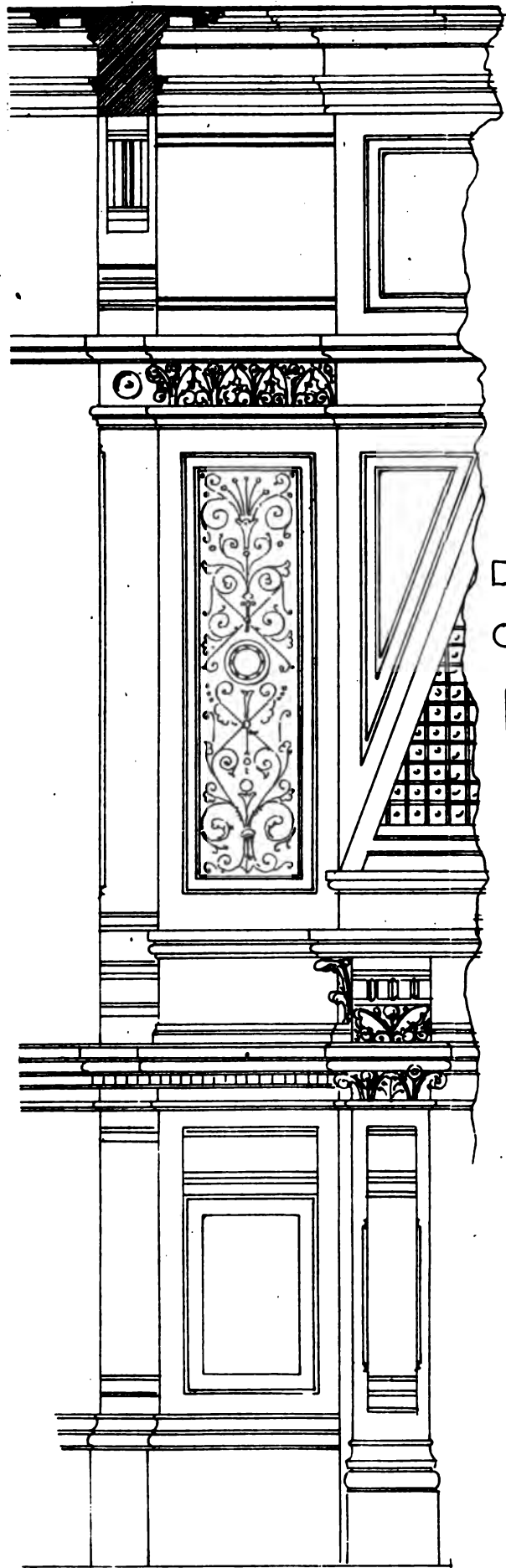
Printed by G. A. Benson
-Size 28" x 46"

Printed by G. A. Benson

Printed by G. A. Benson

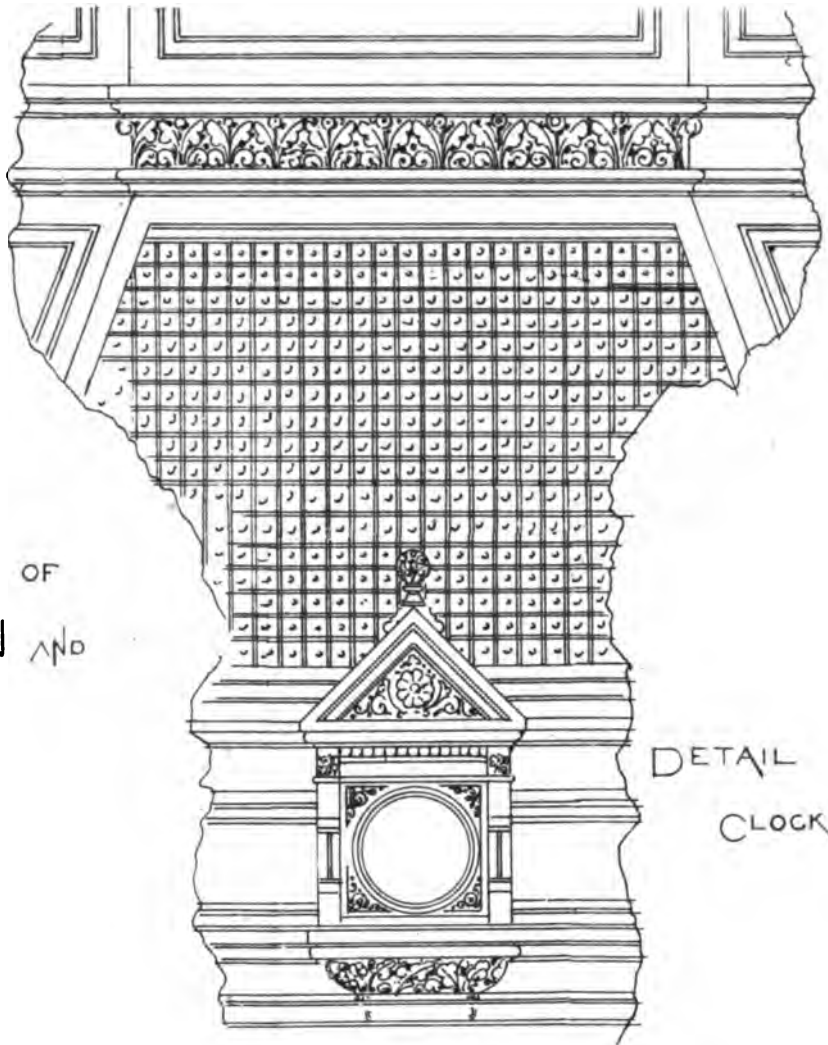




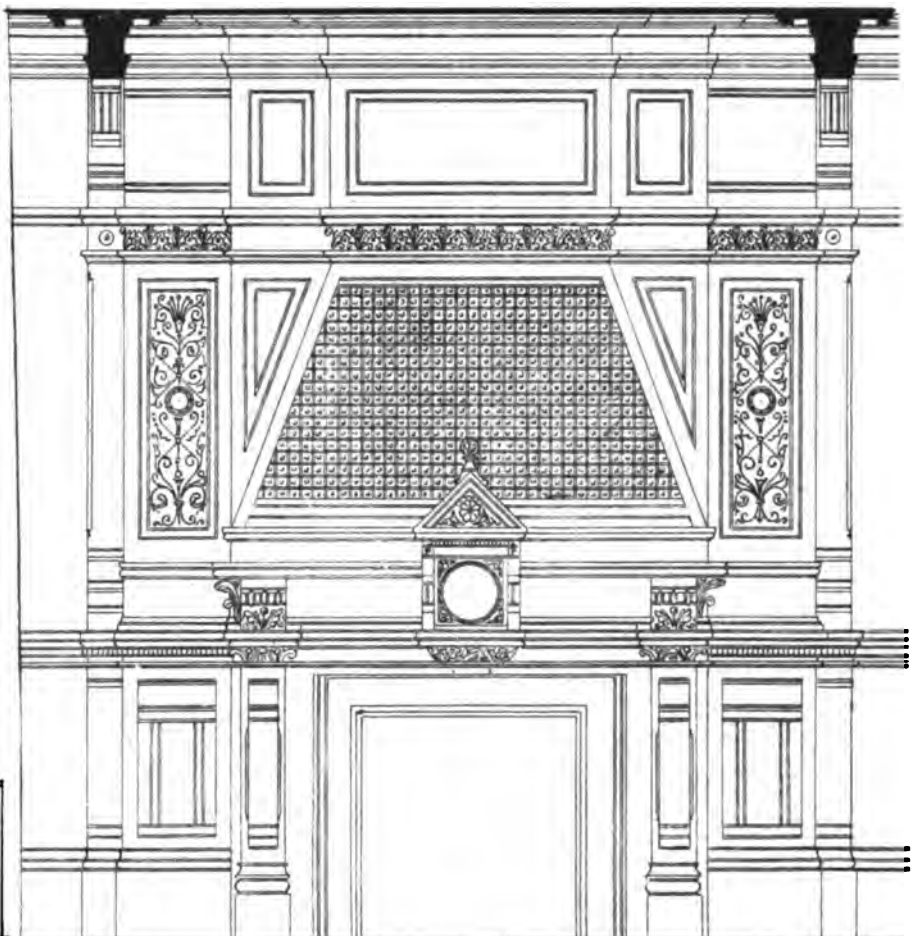


DETAIL OF
COLUMN AND
PANEL

DETAIL OF CORNICE



DETAIL OF
CLOCK

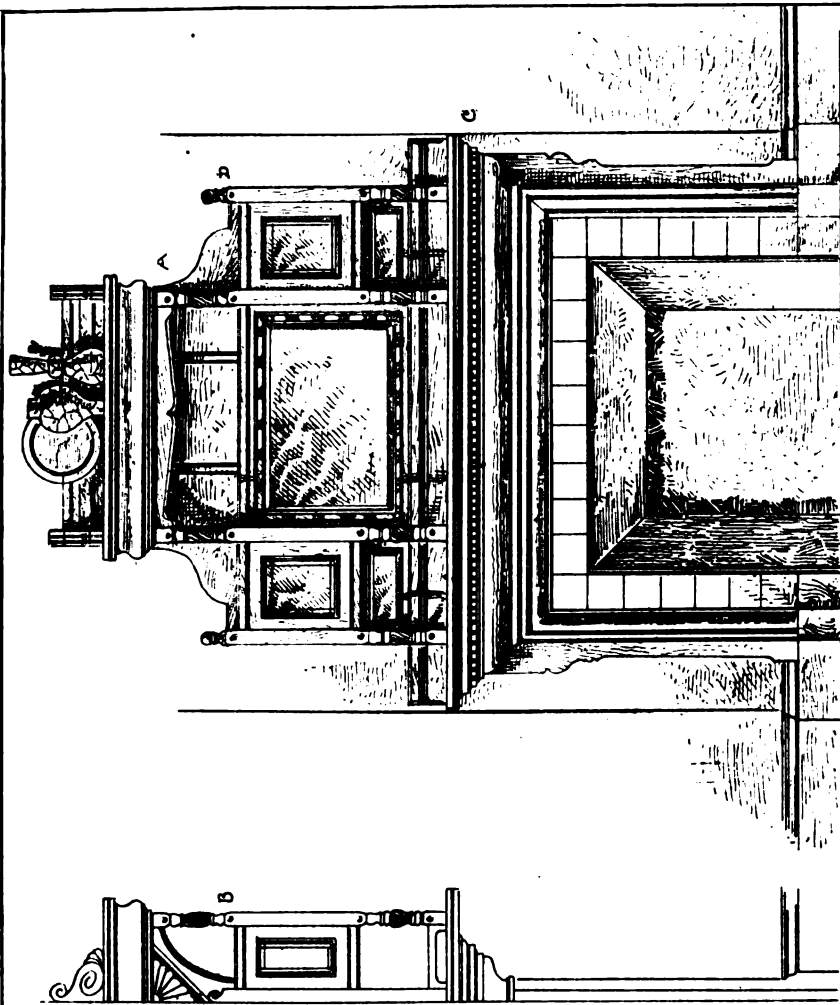


FRONT ELEVATION

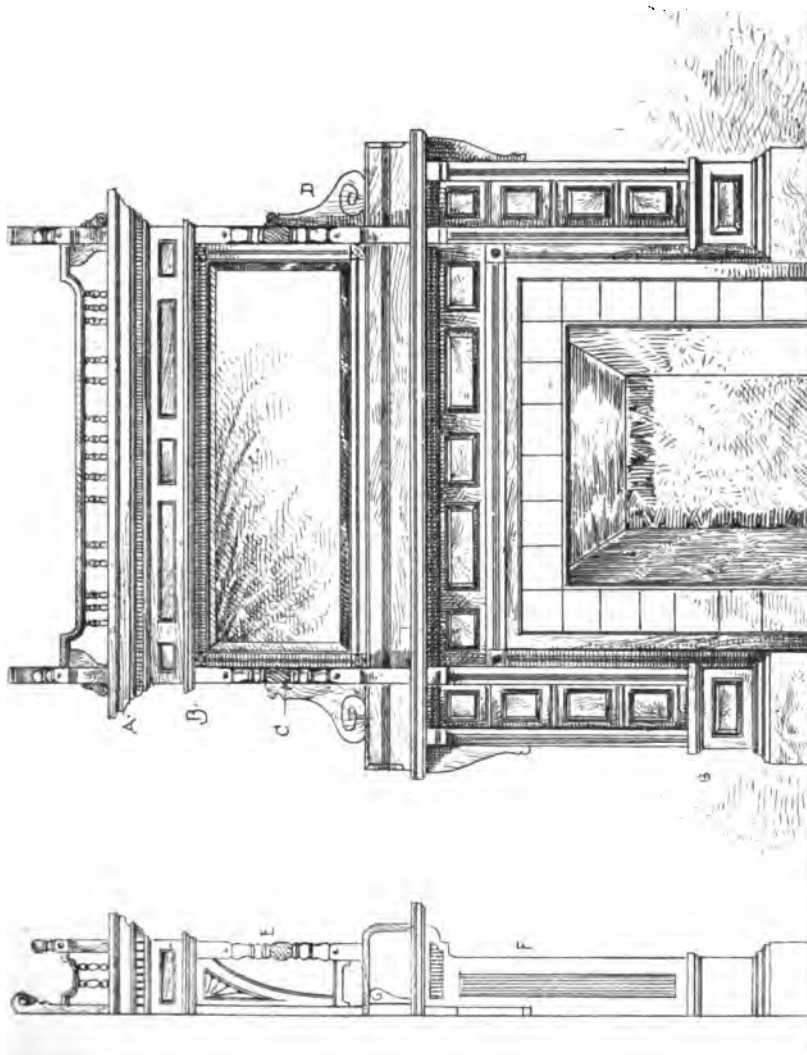
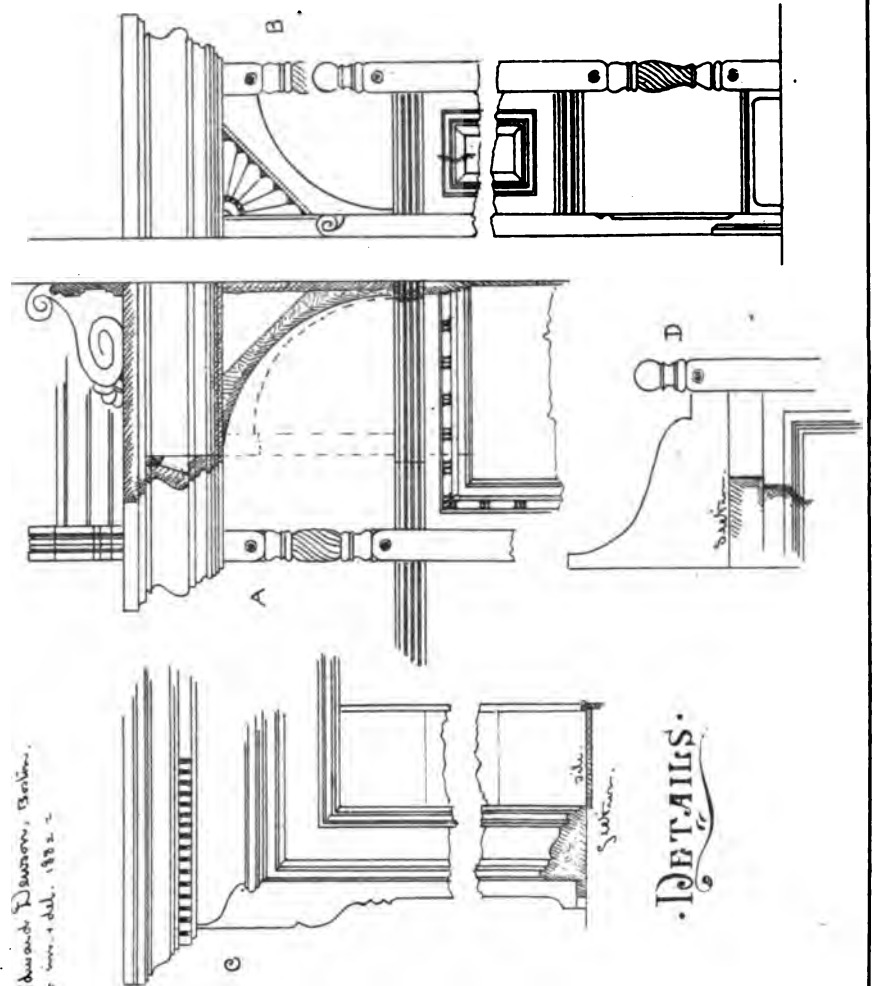
CHIMNEY PIECE IN A
CITY HOUSE

J. P. PUTNAM : ARCHITECT:

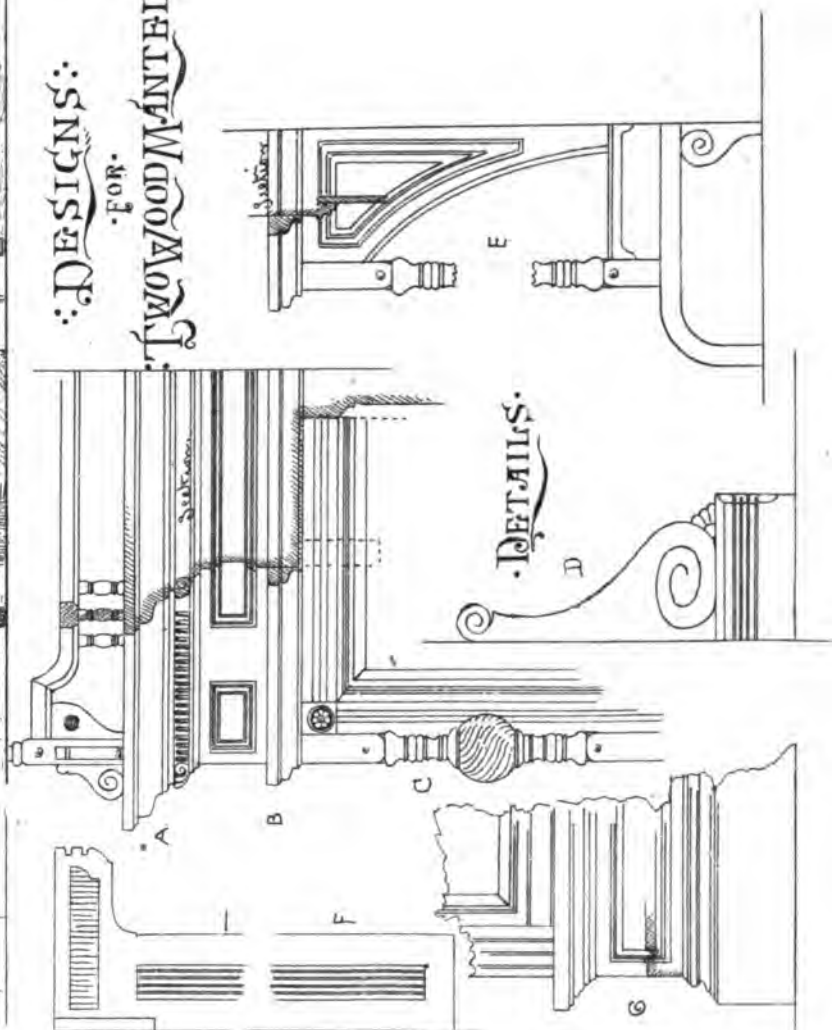
SCALE OF ELEVATION... 1/4" = 1 FOOT
" " " DETAILS... 1/8" = 1 FOOT

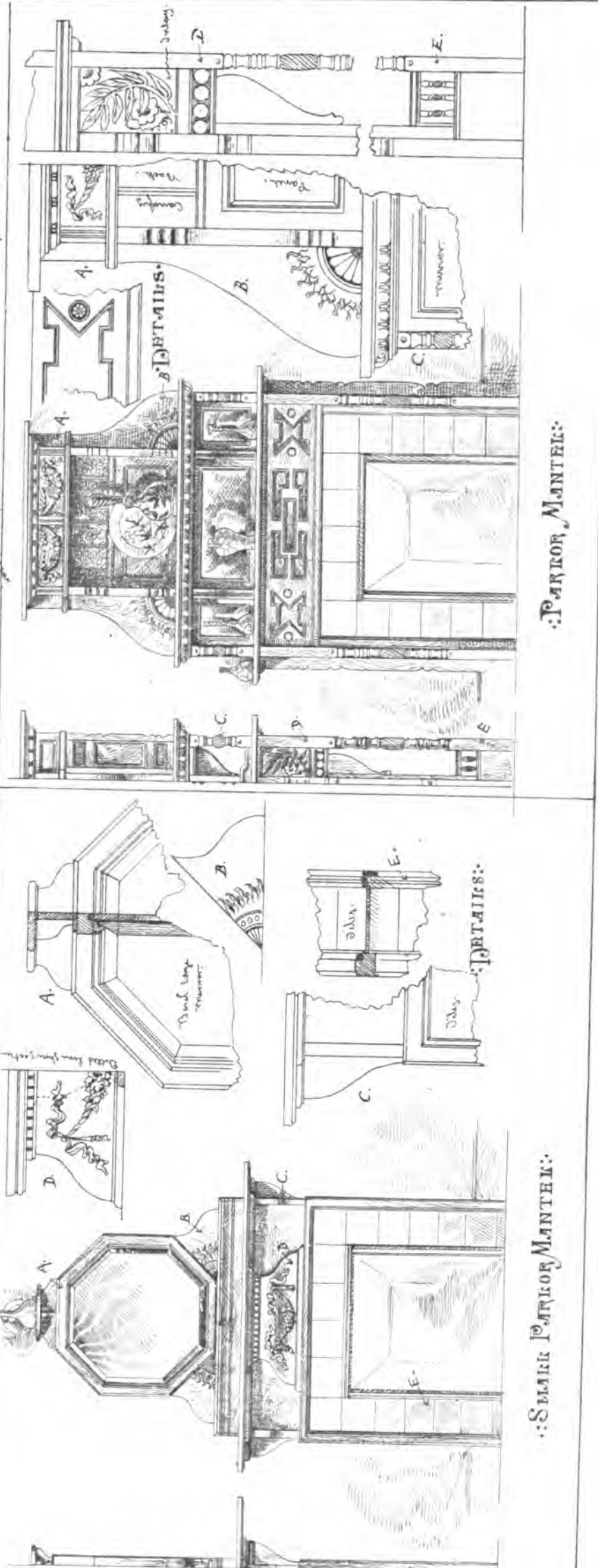
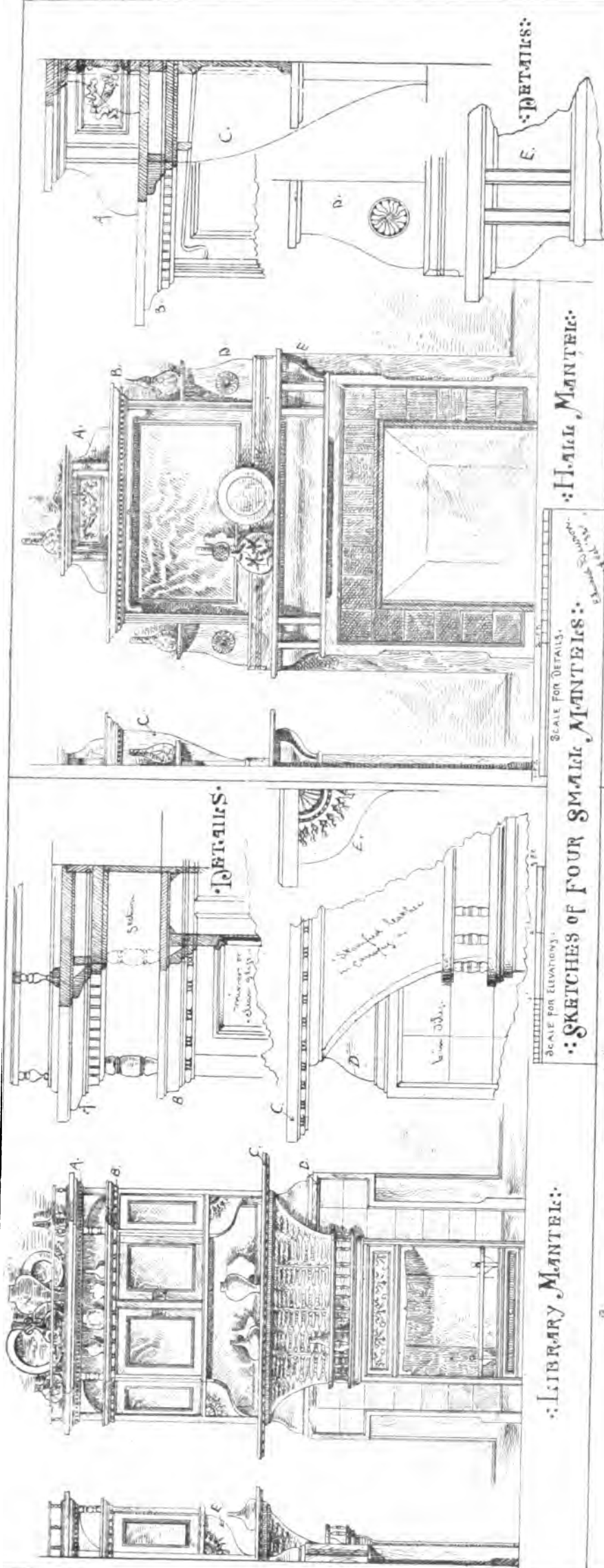


Edward Dawson, Boston.
1882

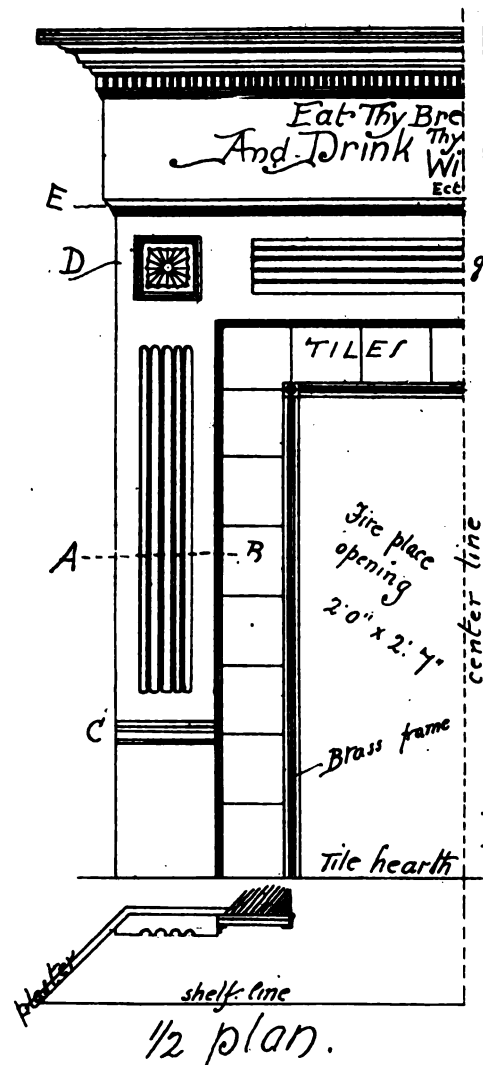


DESIGNS
FOR
WOOD MANTELS



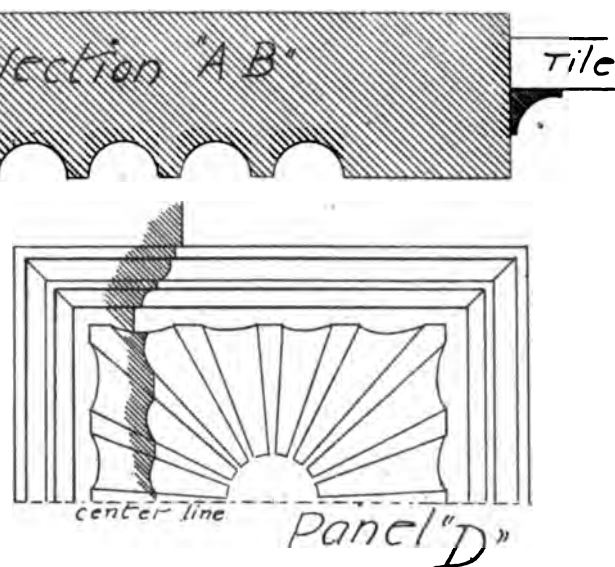


Full Motto { Eat thy bread with joy,
and drink thy wine with a merry heart.
Ecc. IX. 7.



A Corner Dining Room

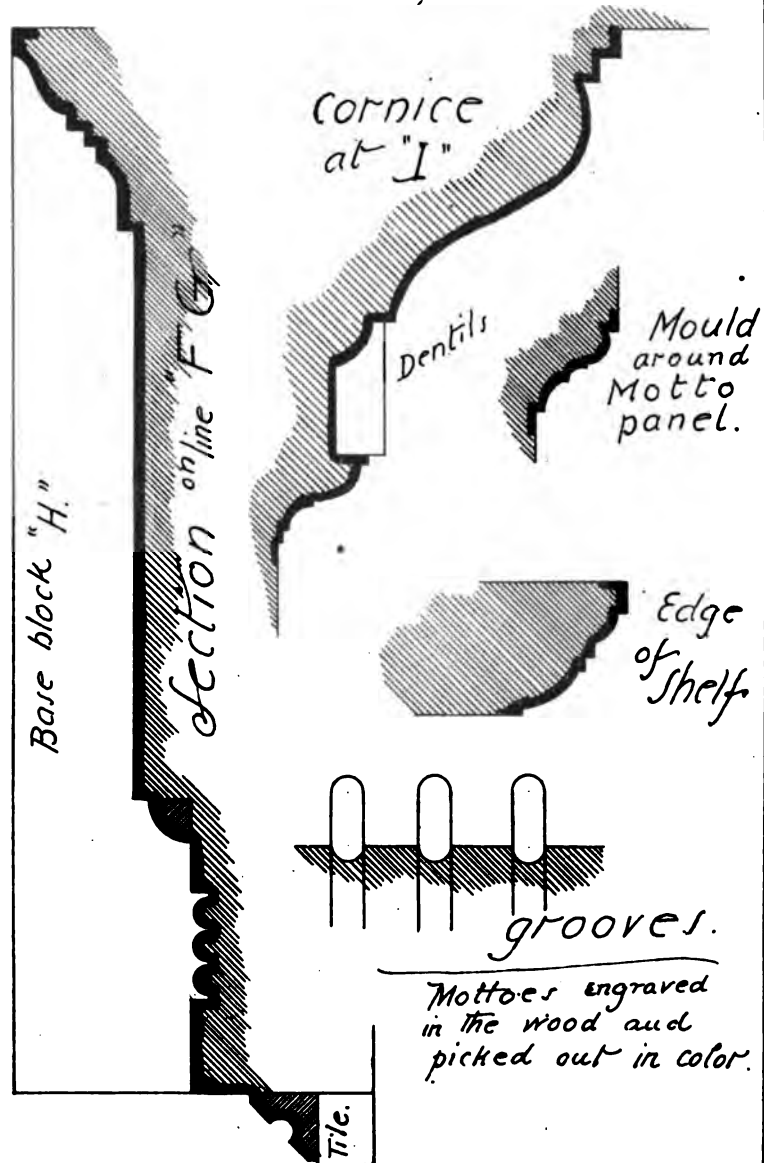
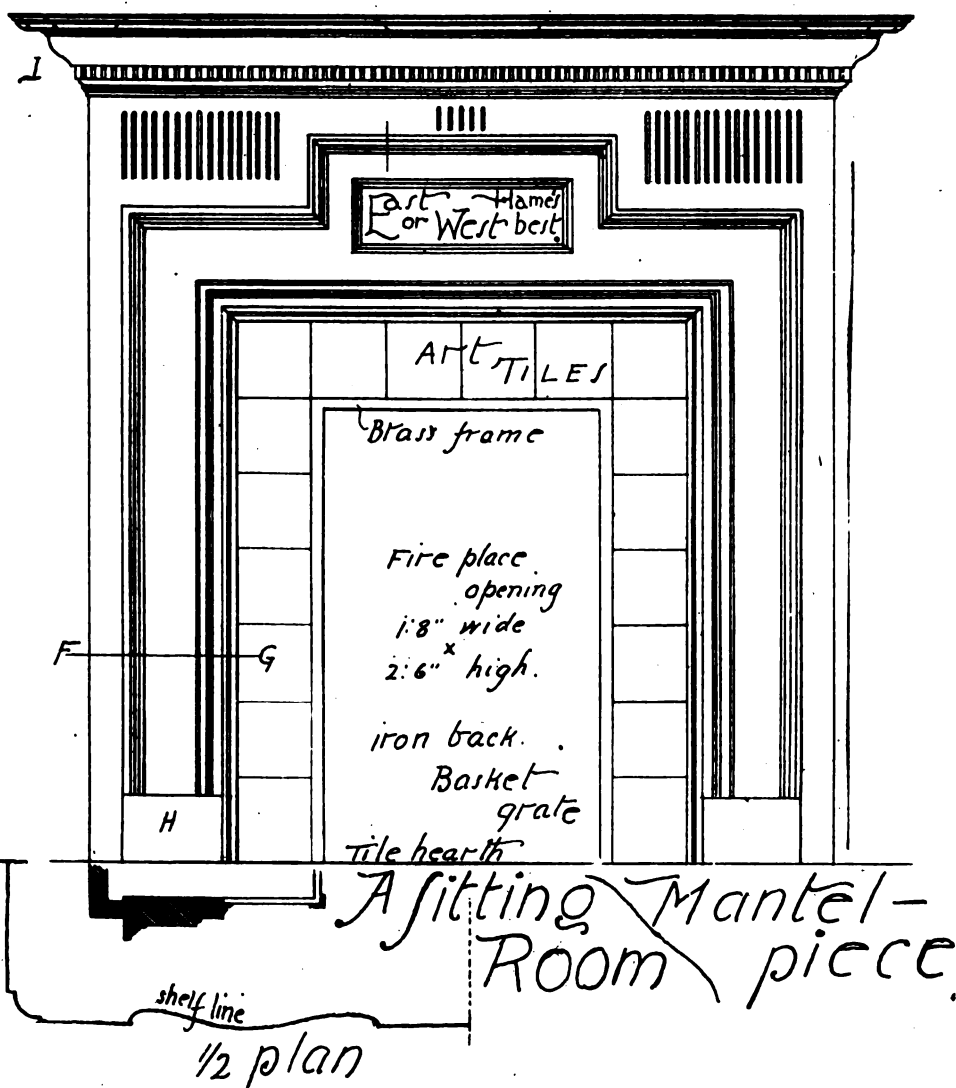
Basic Mantel-piece

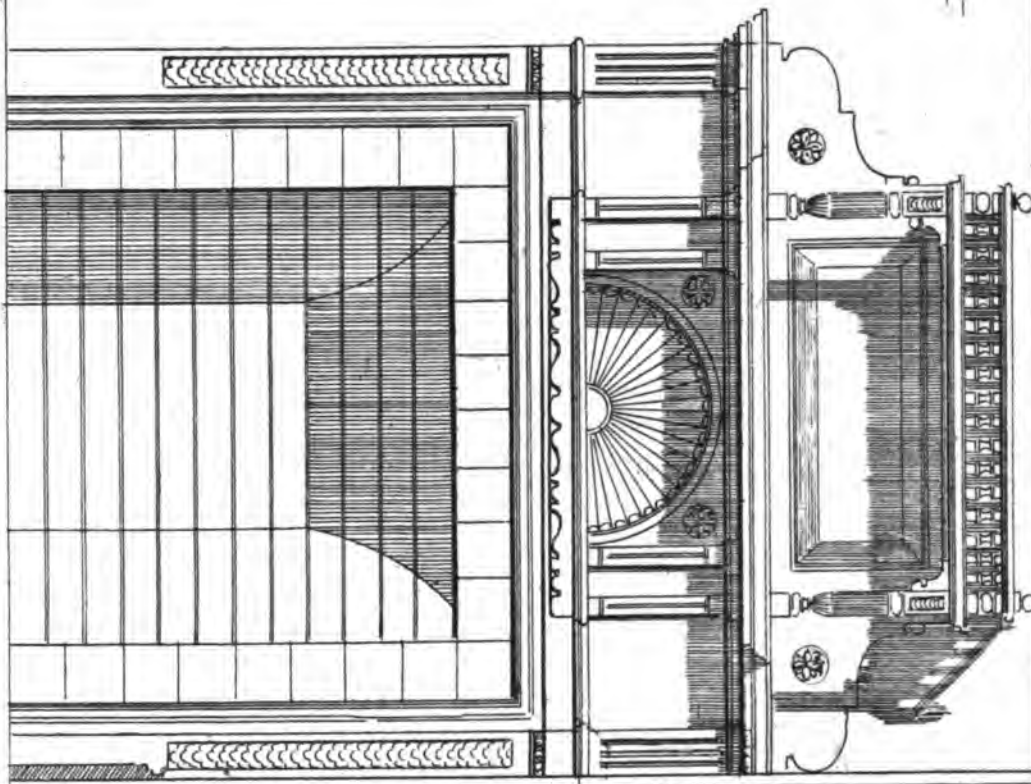
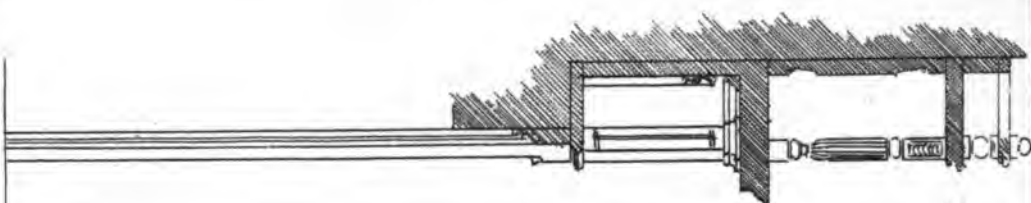
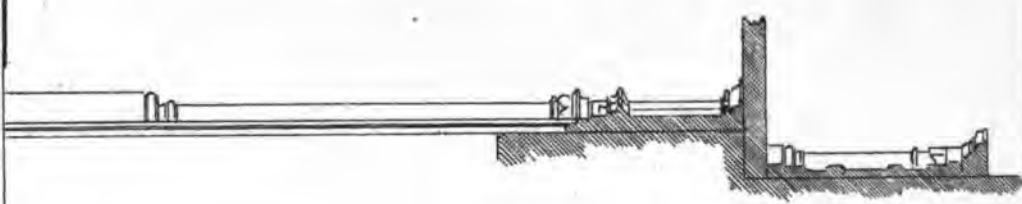
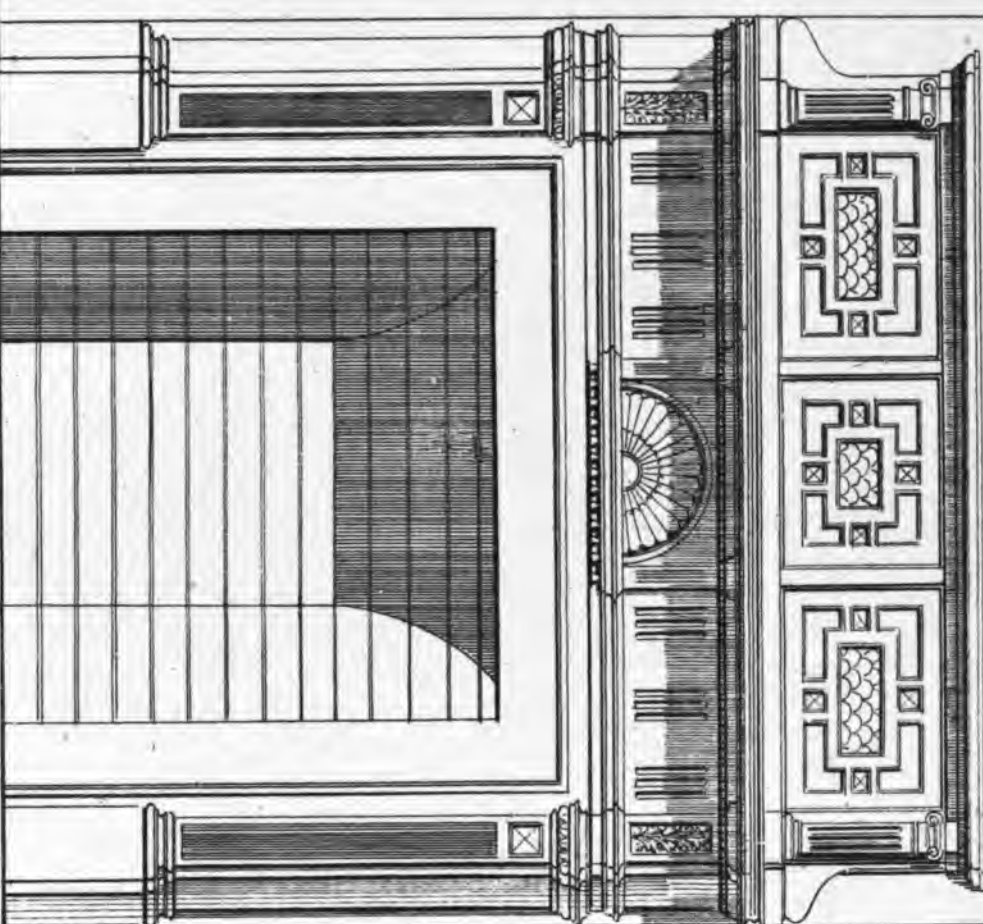


Mould at "E."

= Rossiter and Wright. =

The scale is
One inch to one foot for general drawings
and two thirds full size for Detail.





Elevation

Section

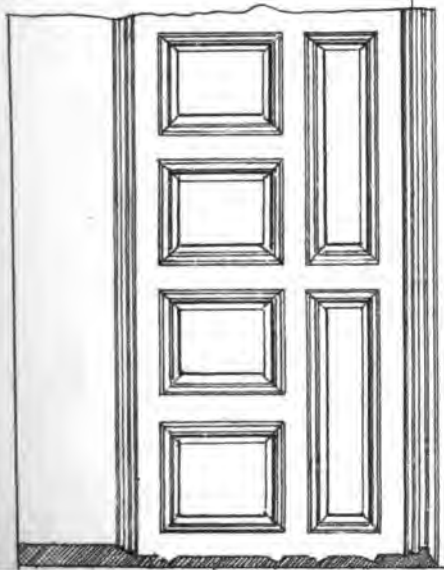
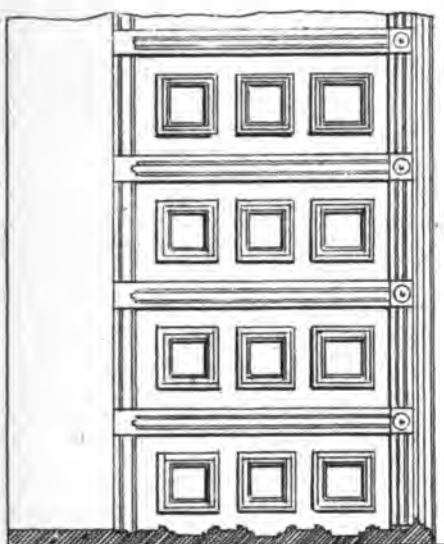
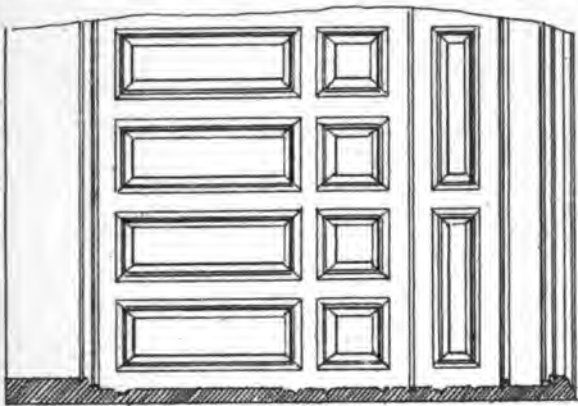
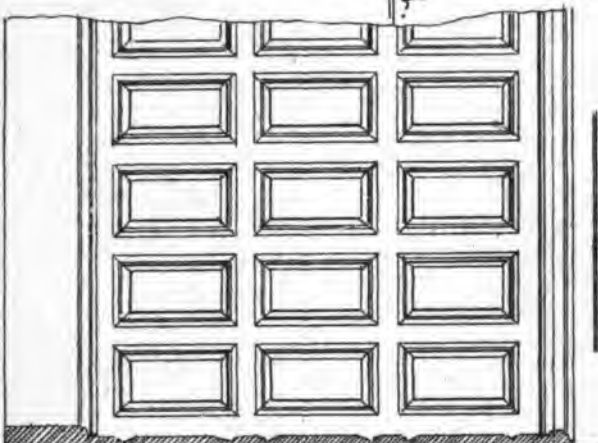
Section

Elevation

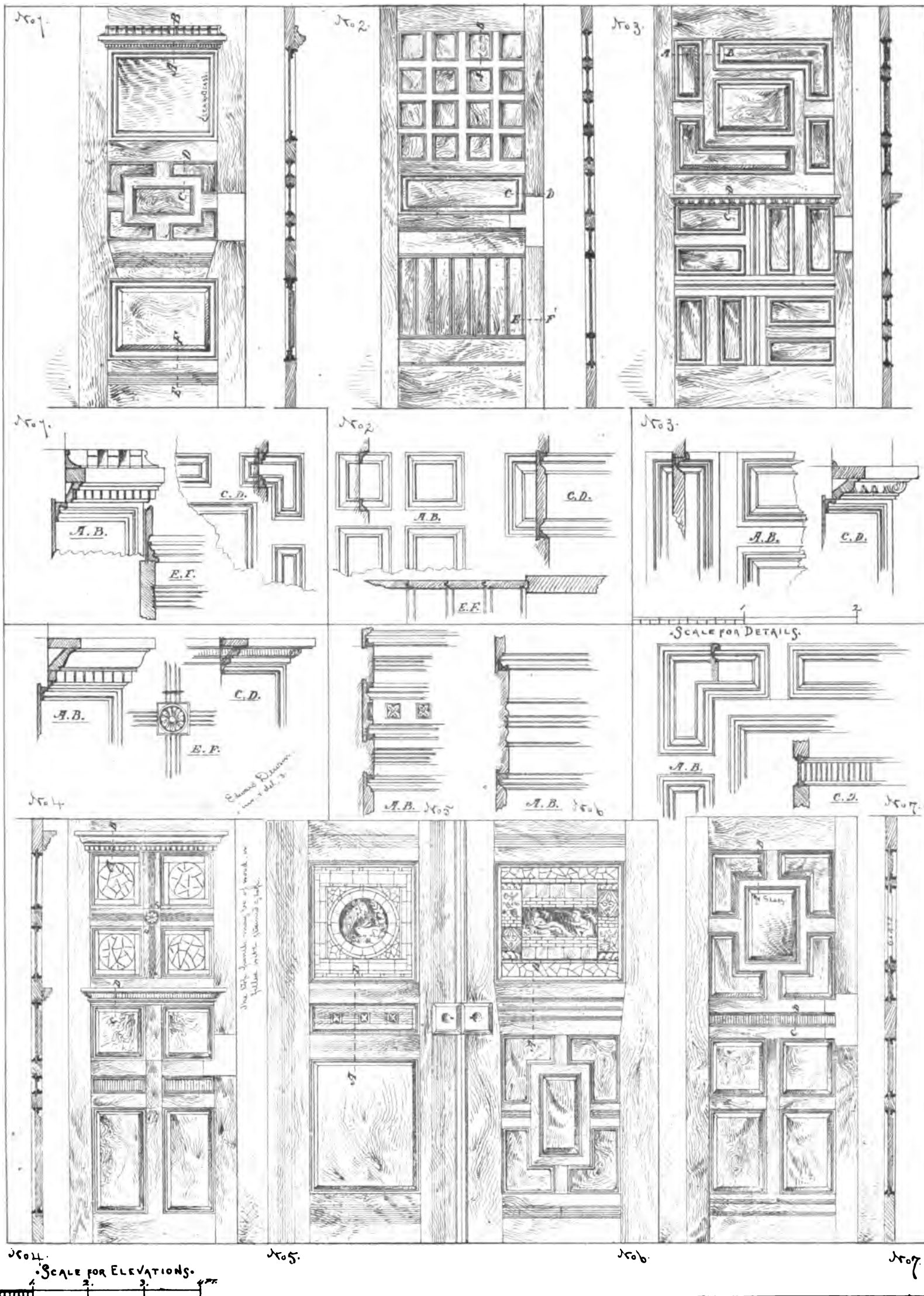
Door
Scale $\frac{3}{4}$ " = 1 ft.

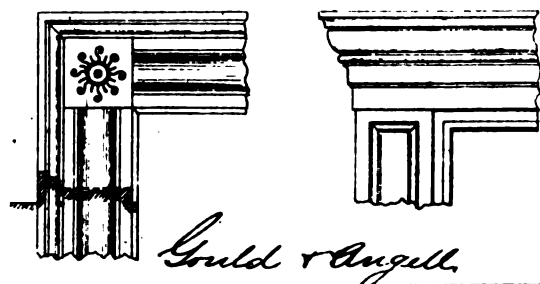
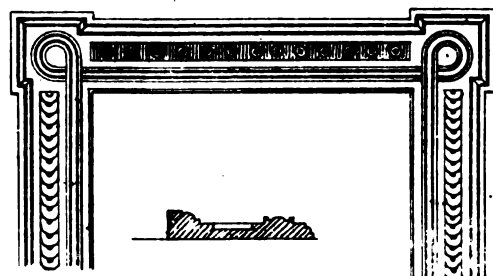
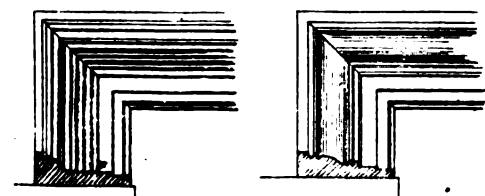
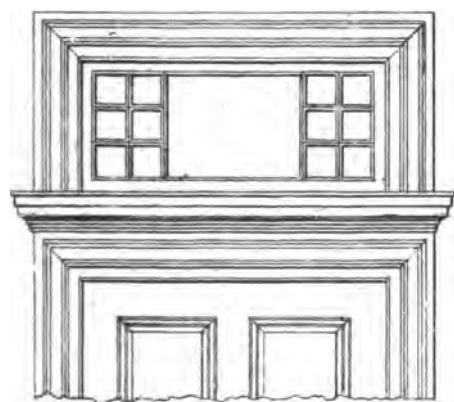
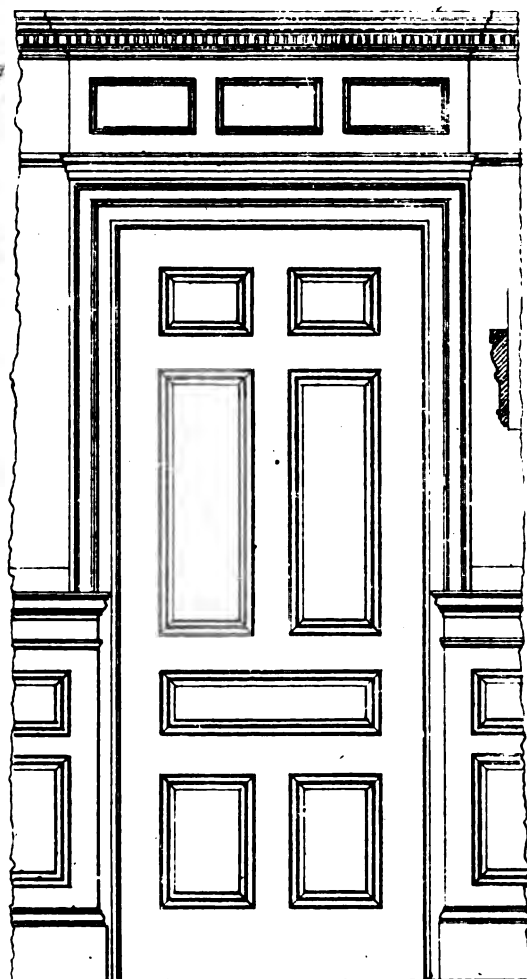
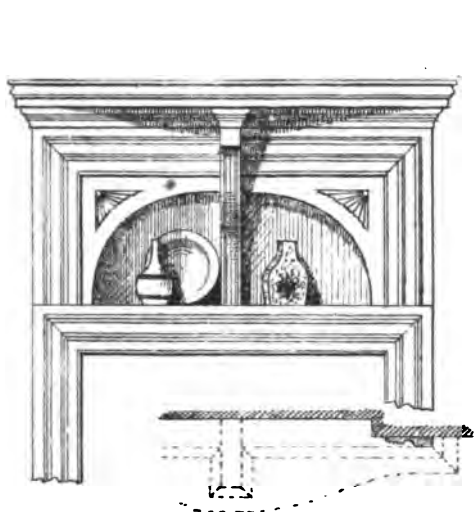
Mantel
Scale 1" = 1 ft.

Cabot and Chandler
Archts.



INTERIOR AND EXTERIOR DOORS:

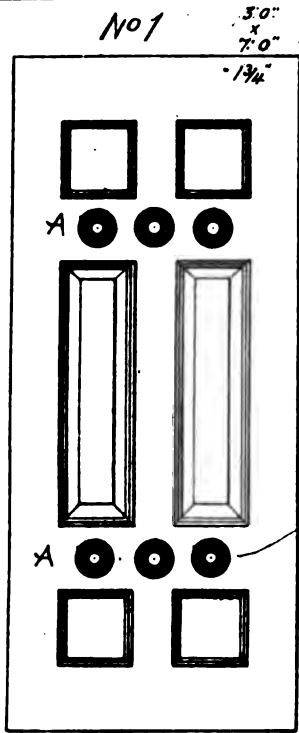




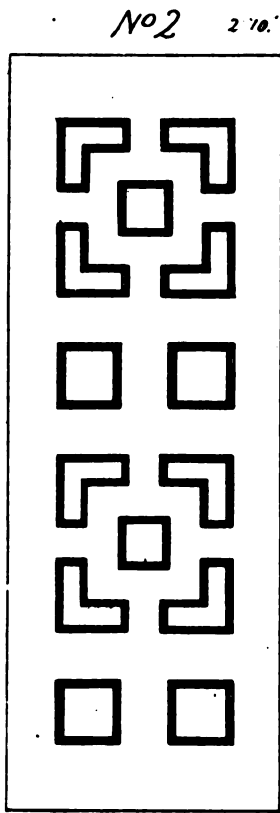
EXAMPLES
— OF —
WINDOW AND DOOR FINISH

SCALE OF ELEVATIONS. $\frac{1}{4}$ IN. = 1 FT.
SCALE OF DETAILS 1 IN. = 1 FT.

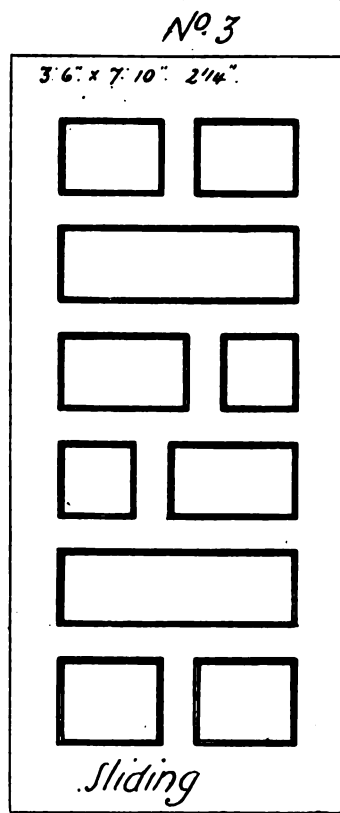
Gould & Angell



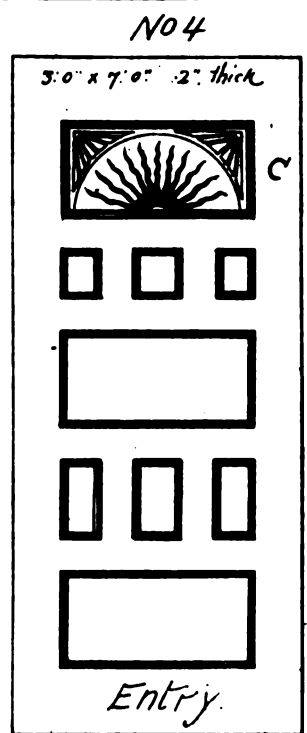
Outside



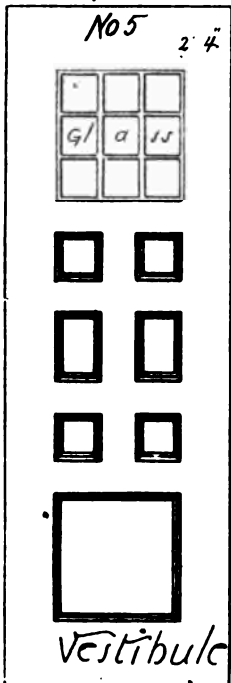
Folding



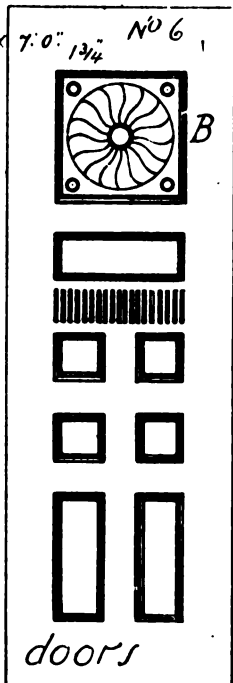
Sliding



Entry



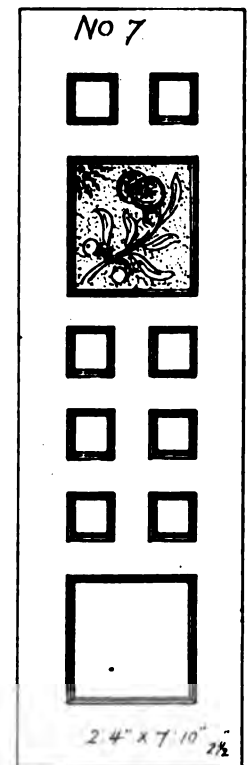
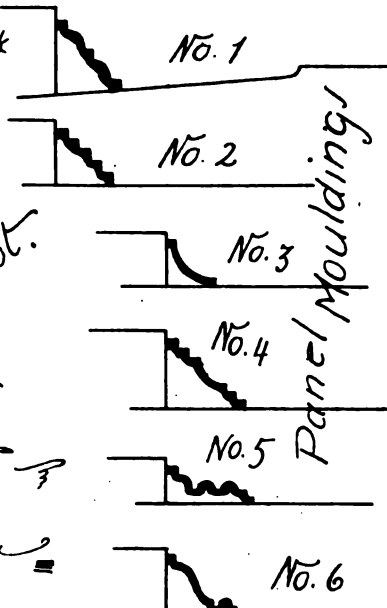
Vestibule



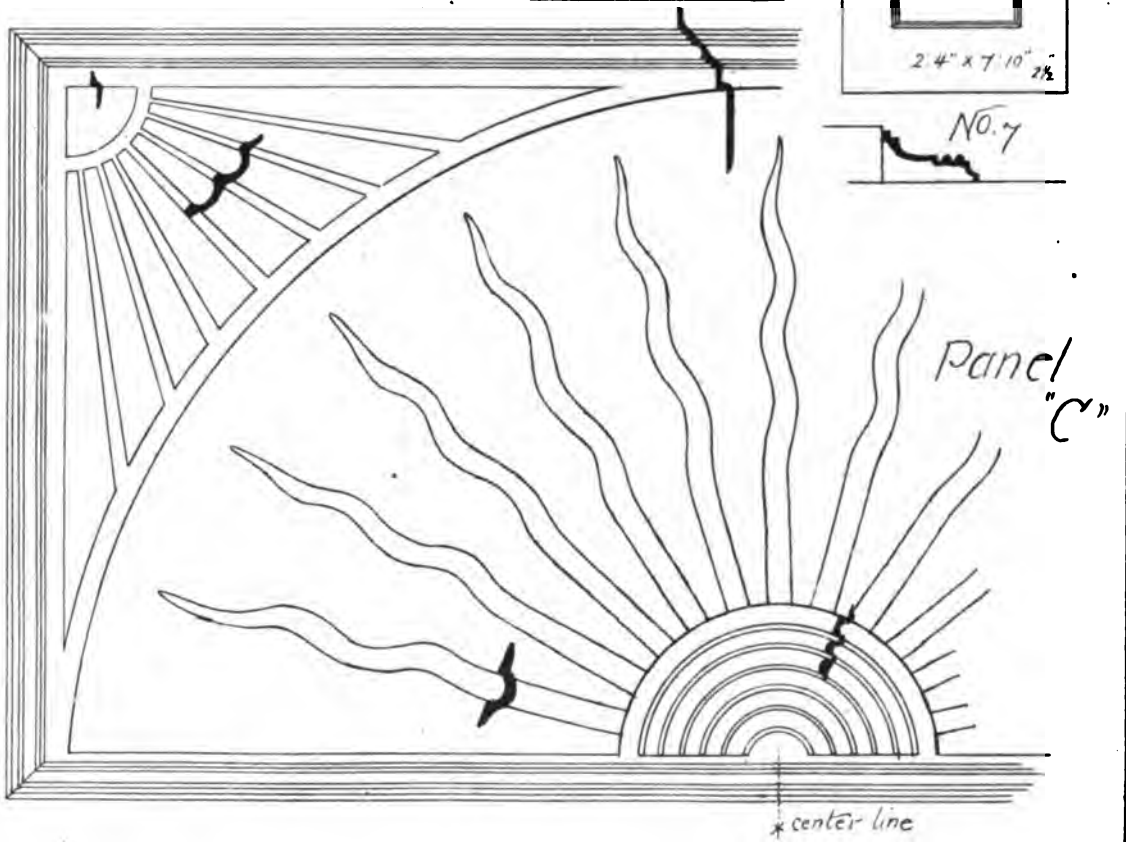
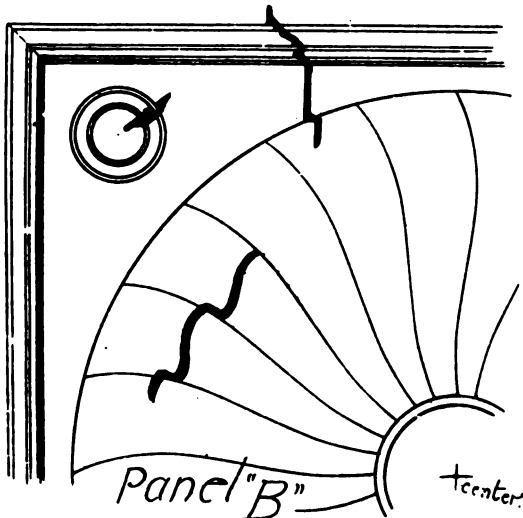
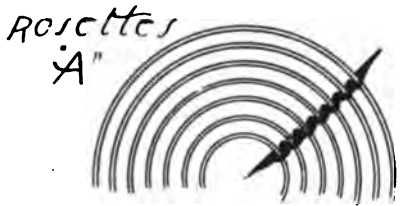
doors

seven DOORS *
 Drawn to a scale
 of 1/2 inch to one foot.
 Details
 Two thirds full size

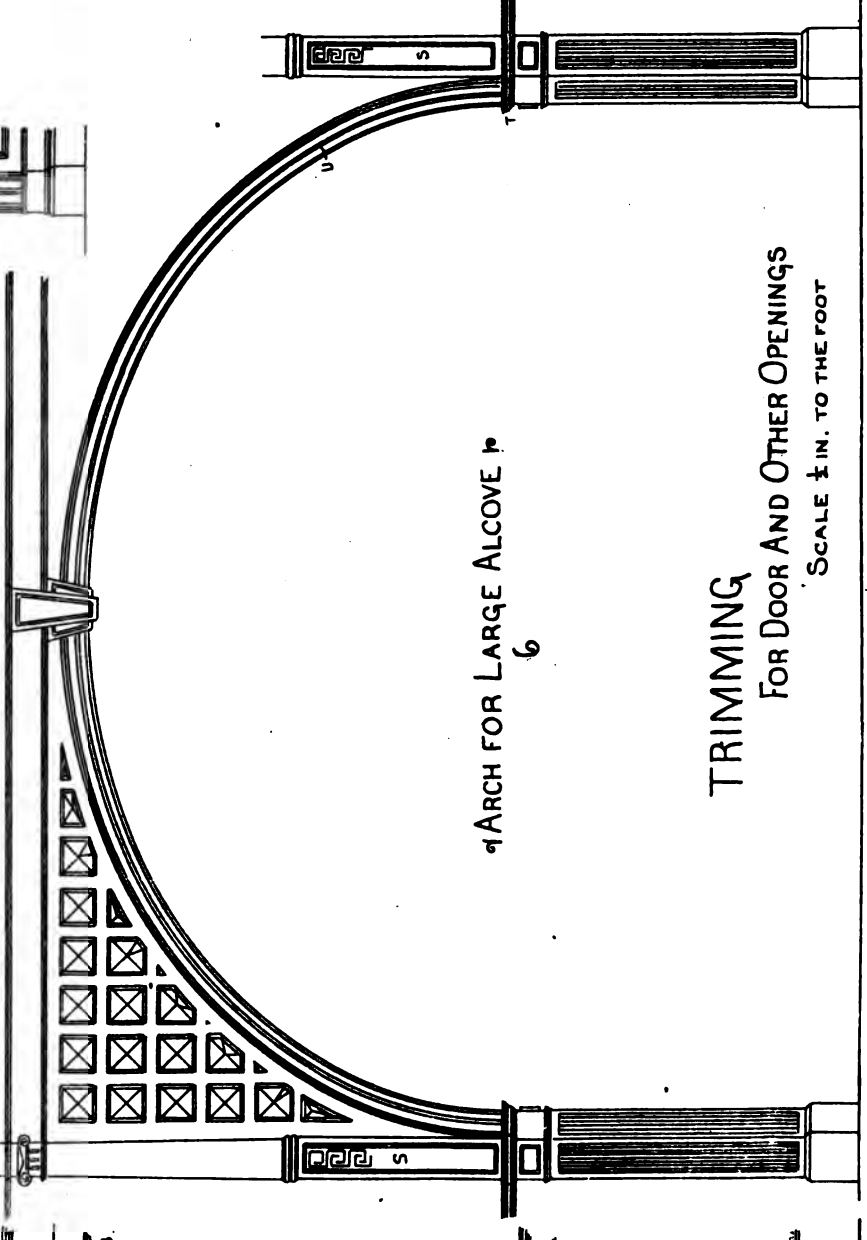
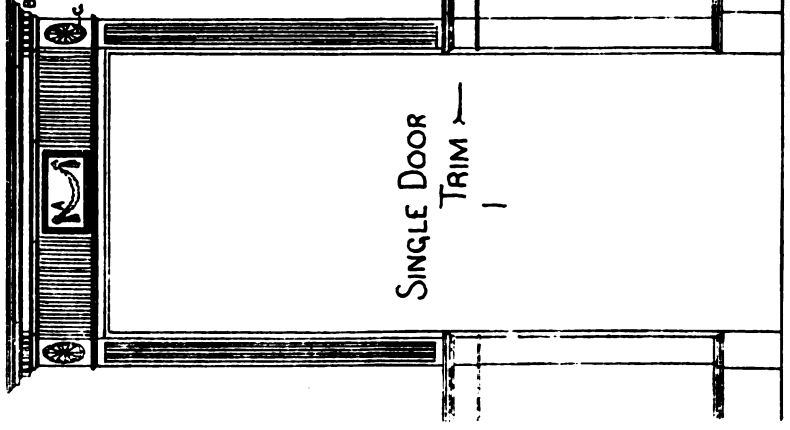
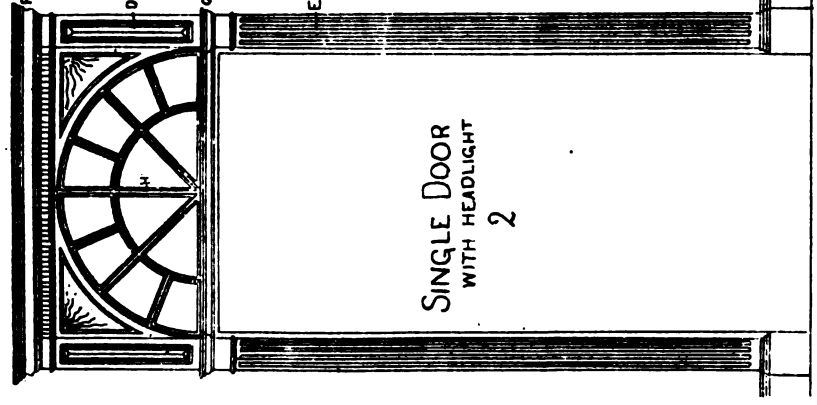
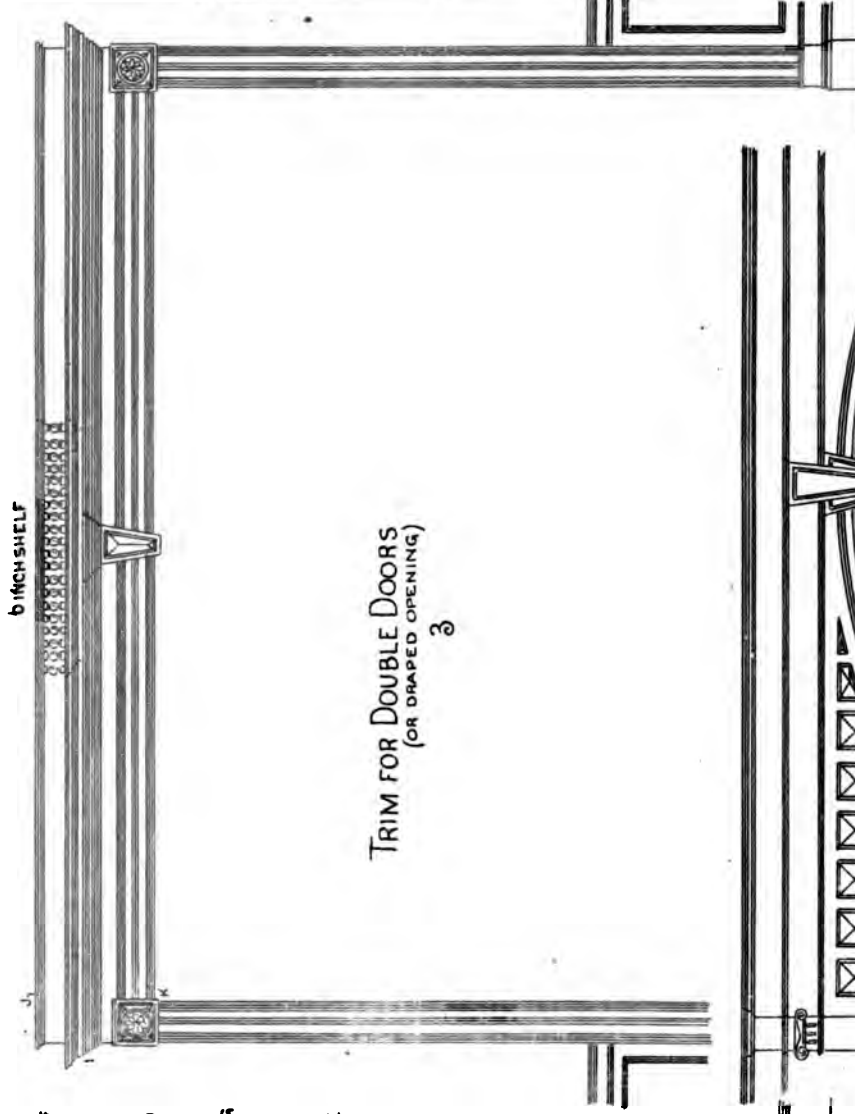
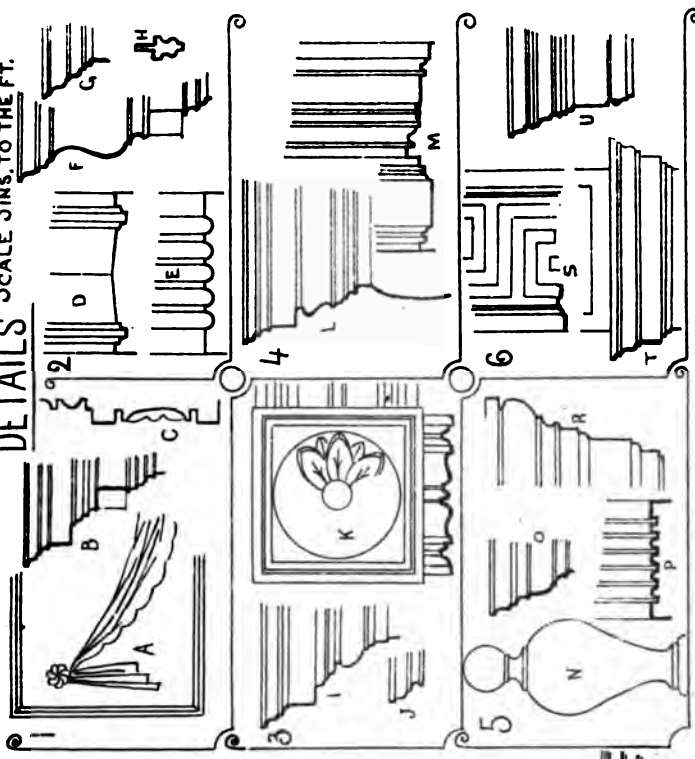
— Rositter and Wright —



No. 7

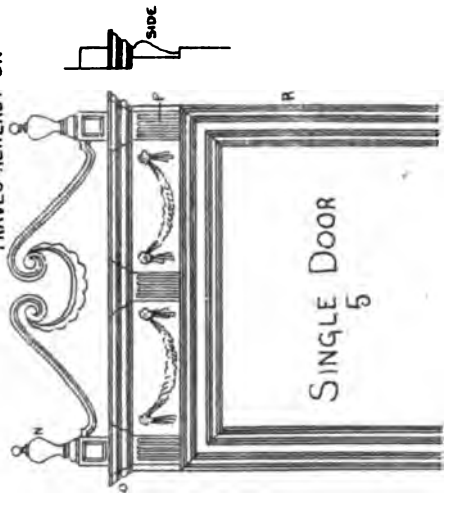


DETAILS SCALE 3 INS. TO THE FT.

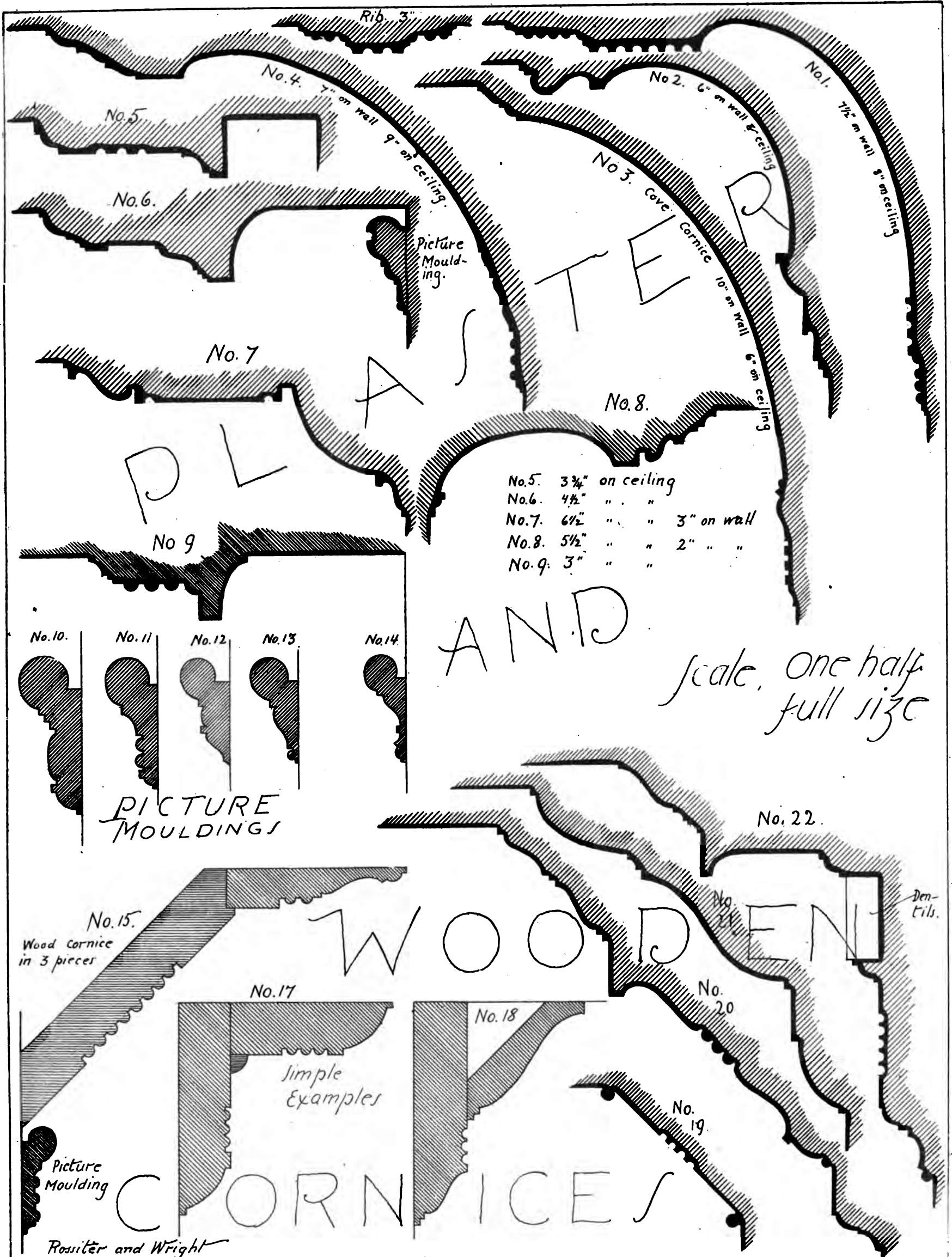


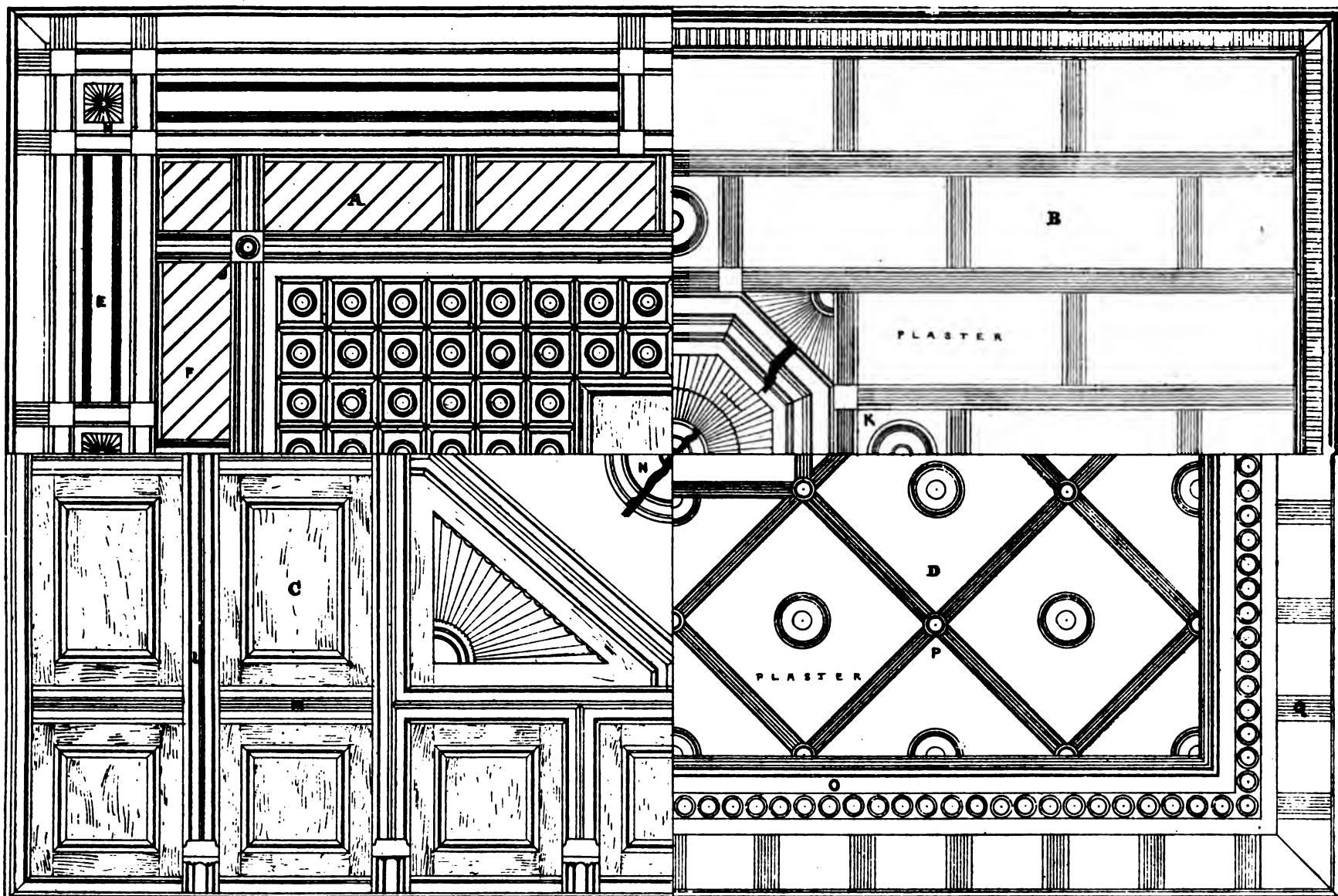
TRIMMING
FOR DOOR AND OTHER OPENINGS
SCALE 1/2 IN. TO THE FOOT

THESE TWO TRIMS ARE DESIGNED
TO BE USED ON OLD DOORS AND
IN CONNECTION WITH ARCHI-
TRAVES ALREADY ON

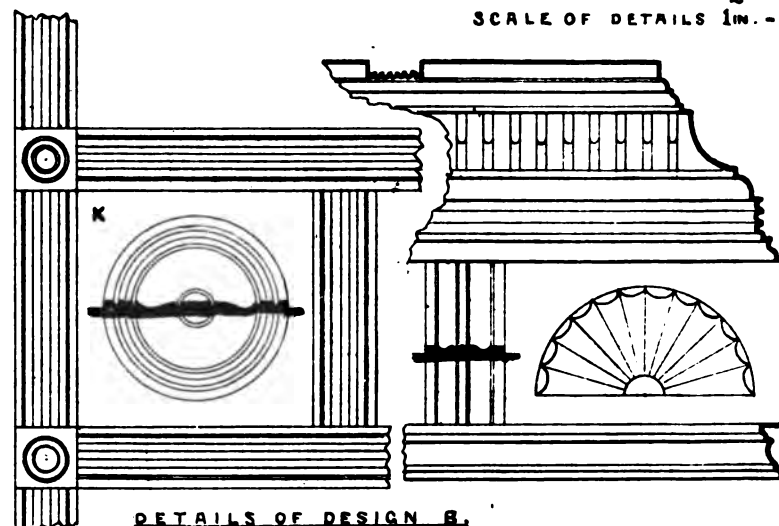
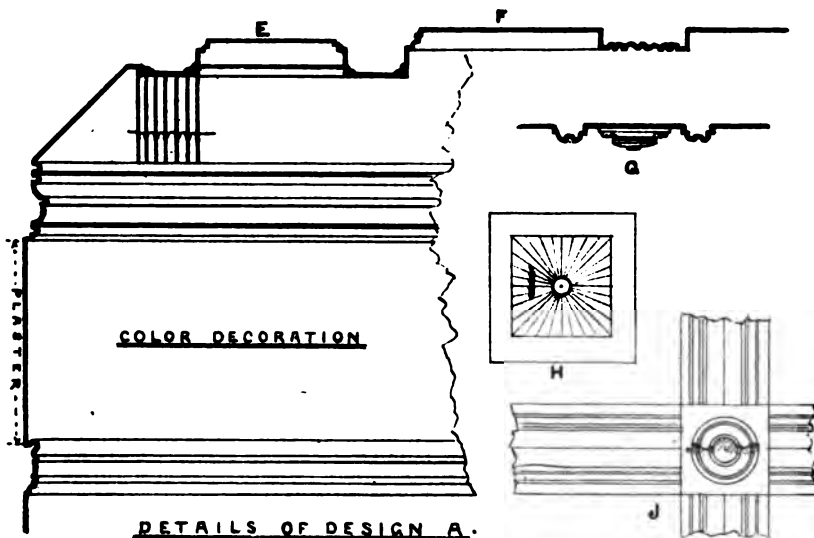


W.S. PURDY.

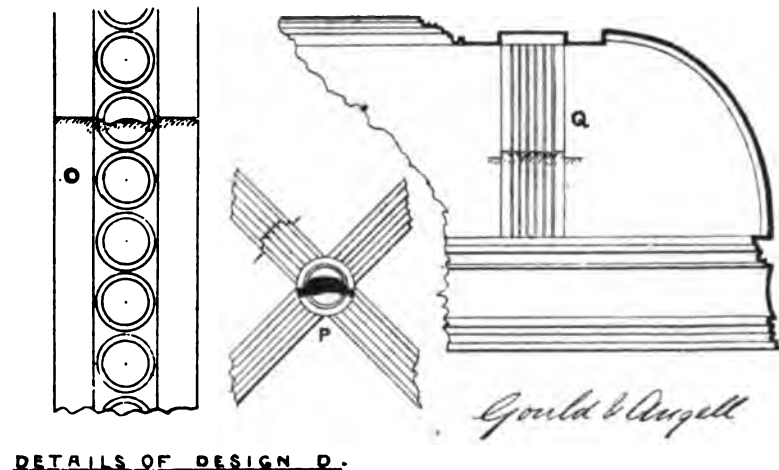
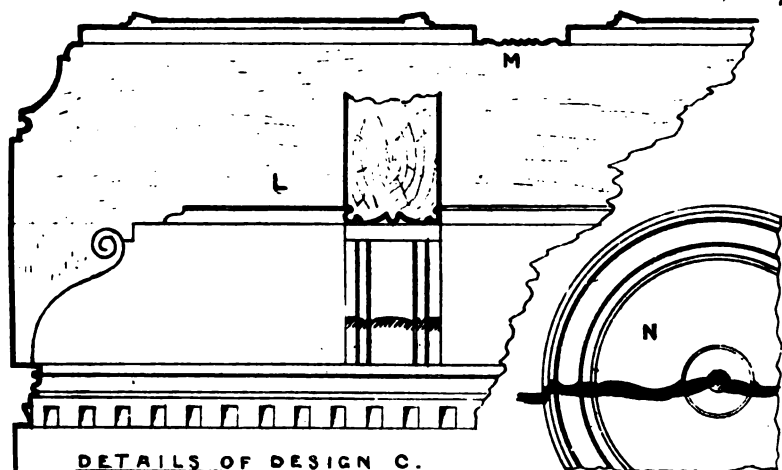




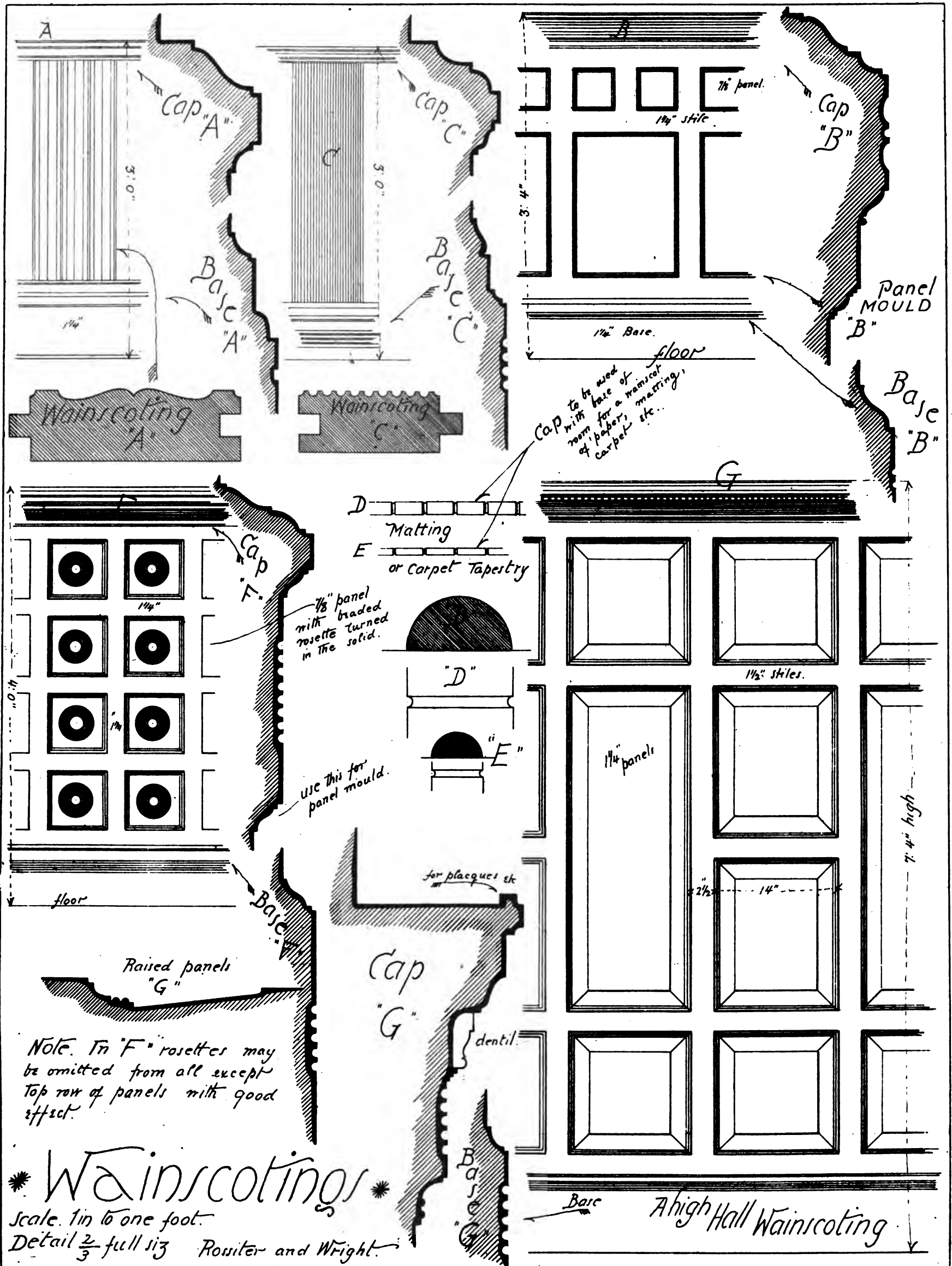
SCALE OF DESIGNS $\frac{1}{2}$ IN. = 1 FT.
SCALE OF DETAILS 1 IN. = 1 FT.

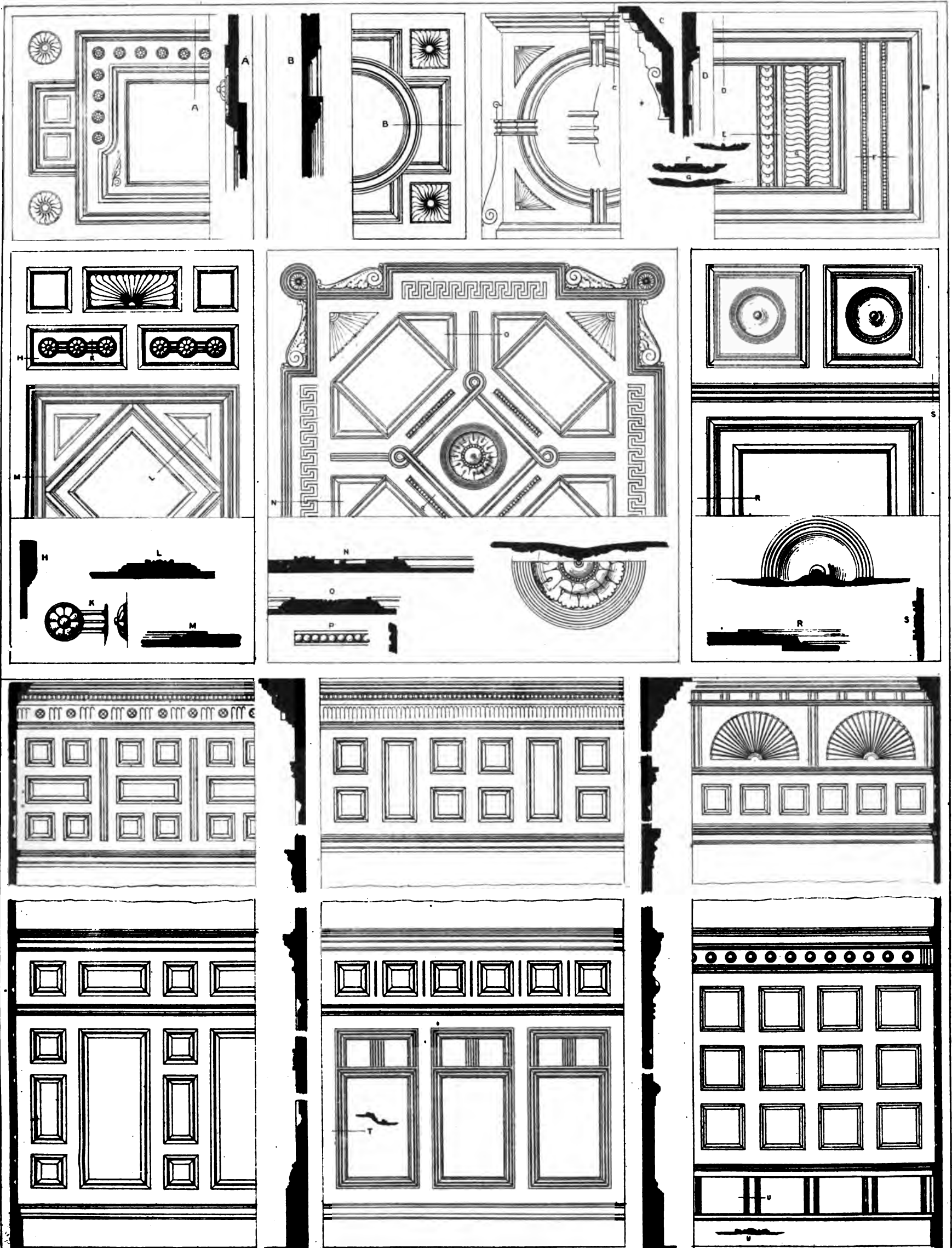


WOOD CEILINGS, WITH DETAILS.

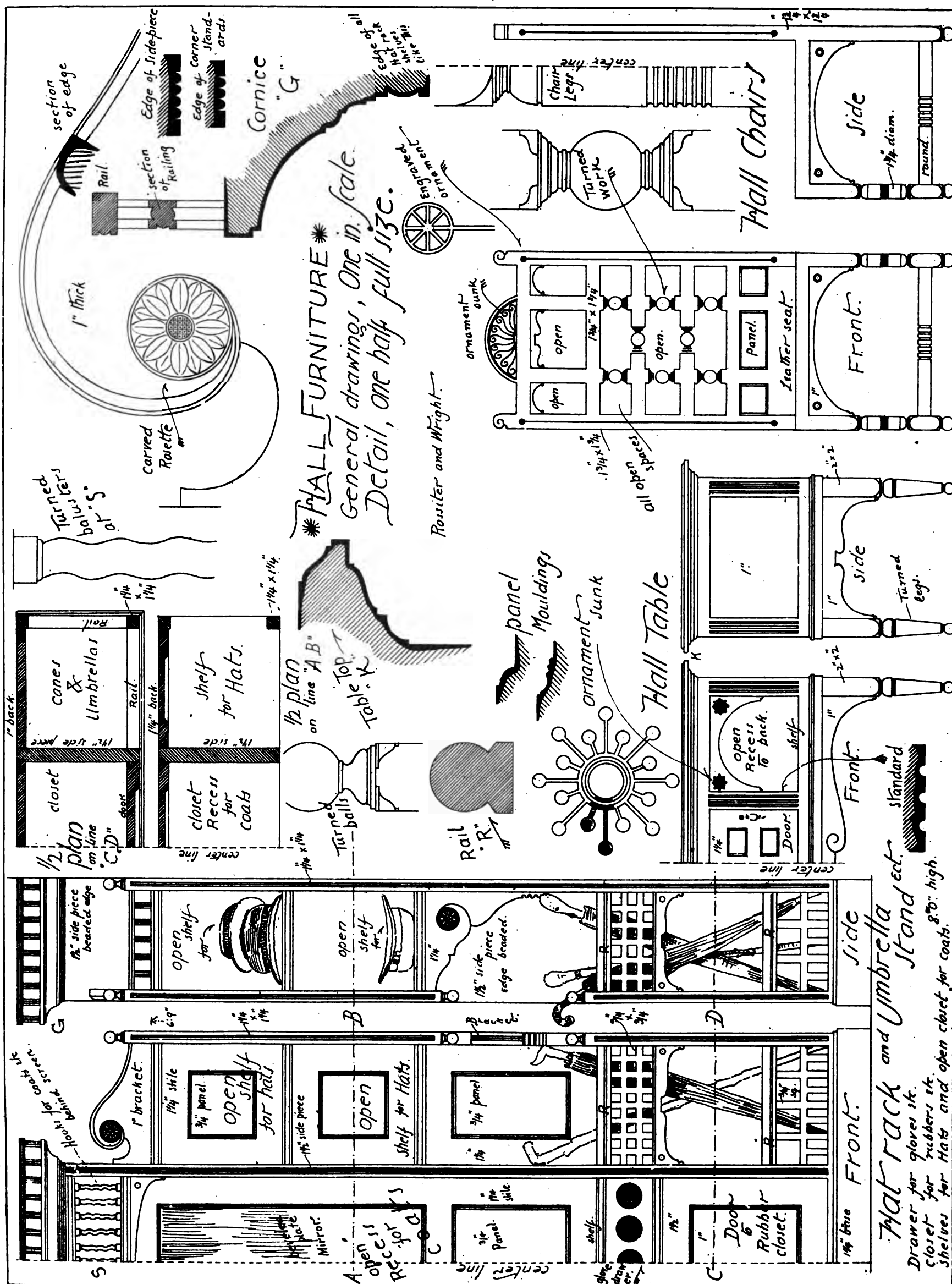


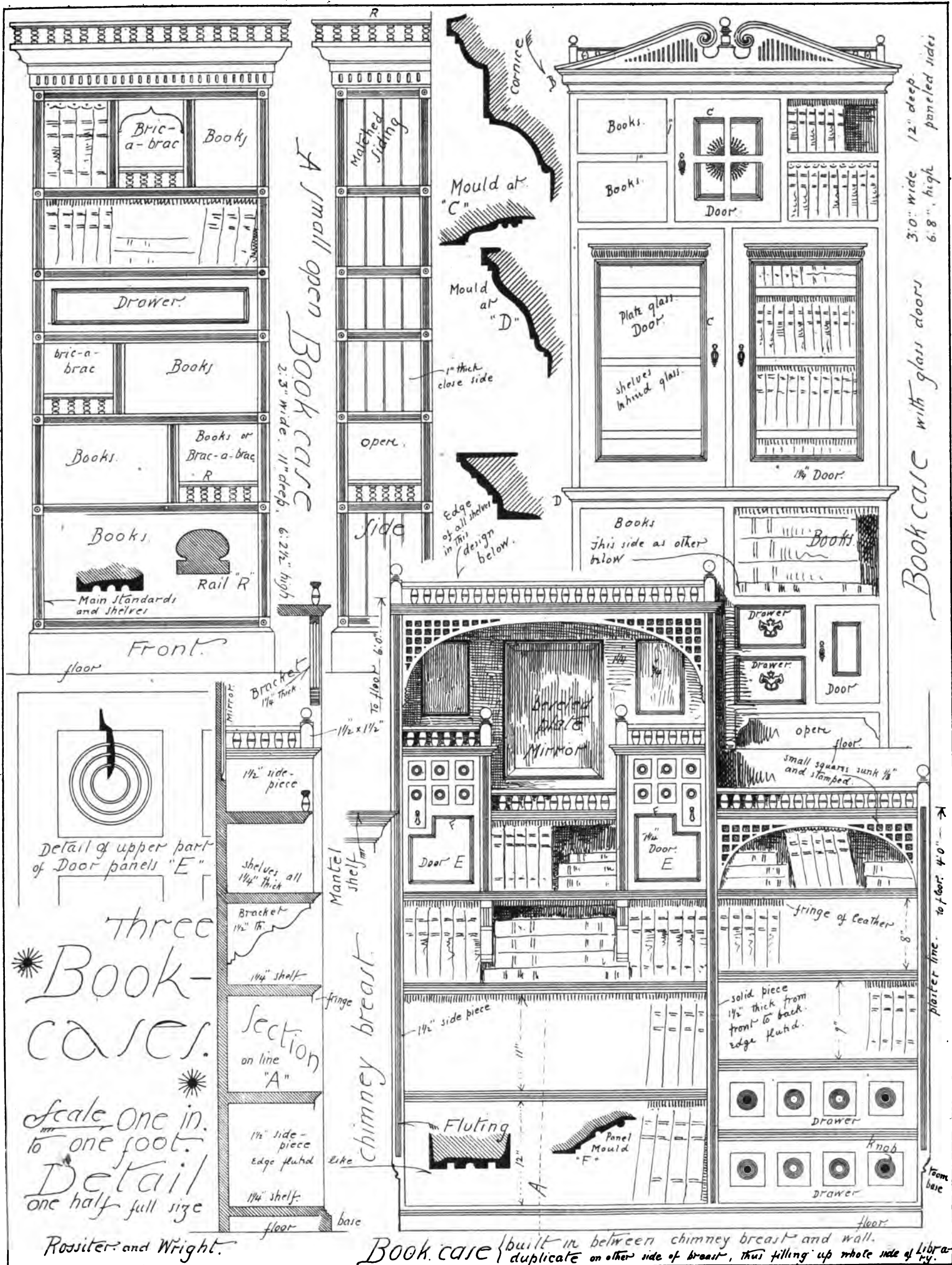
Gould & Angell

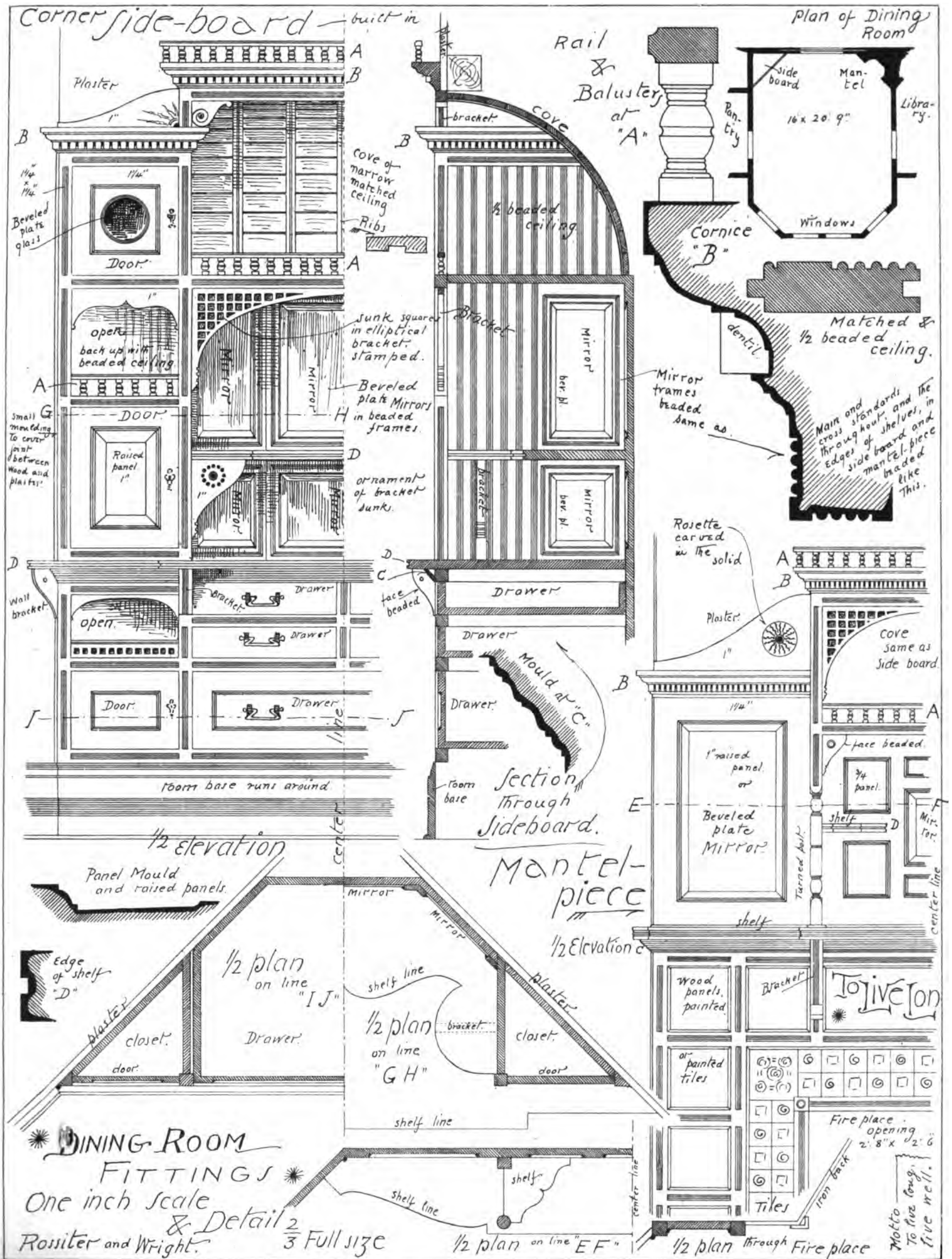


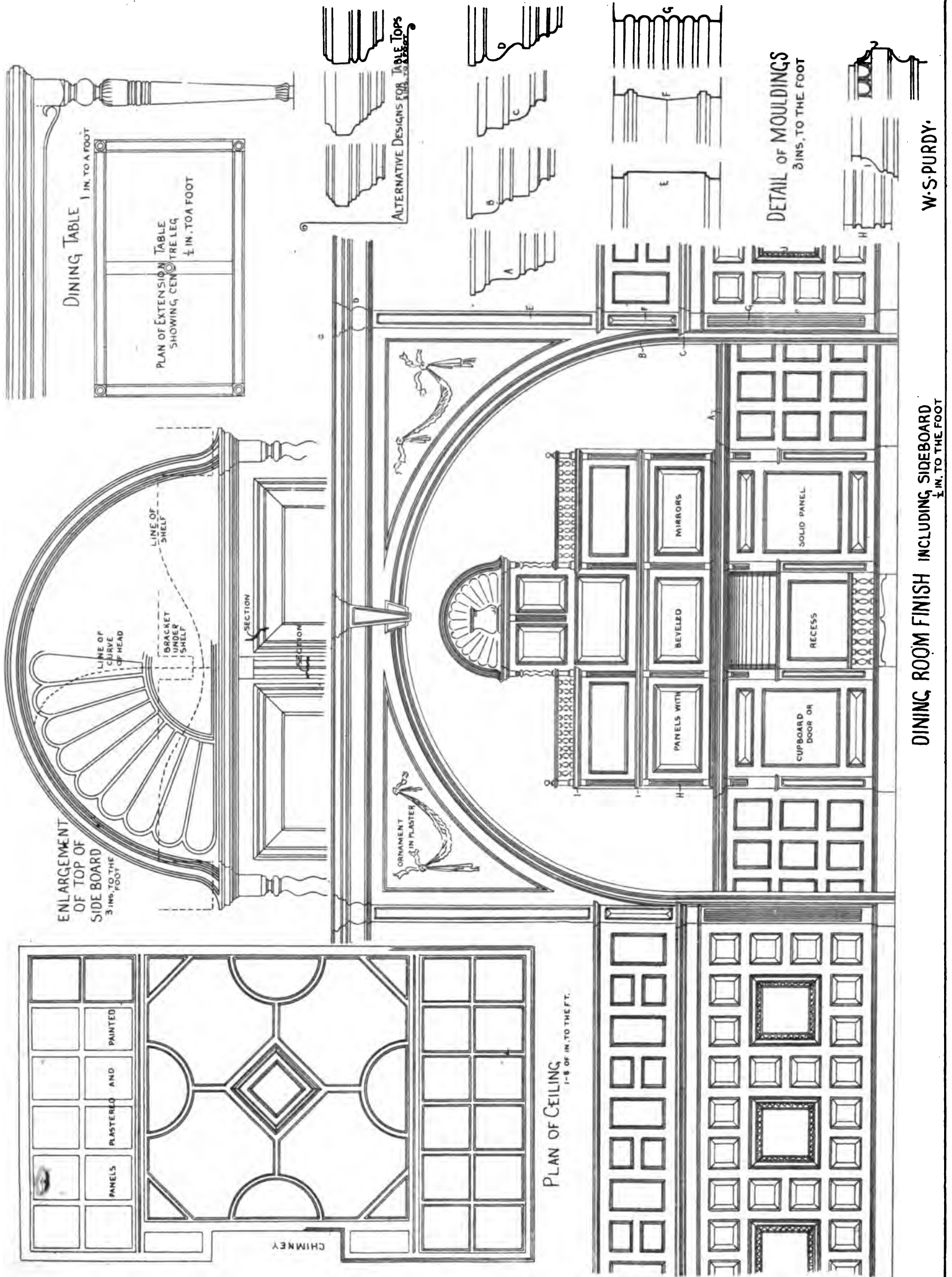


0 EXAMPLES OF PANELING 000 SCALES. $\frac{1}{2}$ IN = 1 FT FOR ELEVATIONS 000 Gould & Angell 0

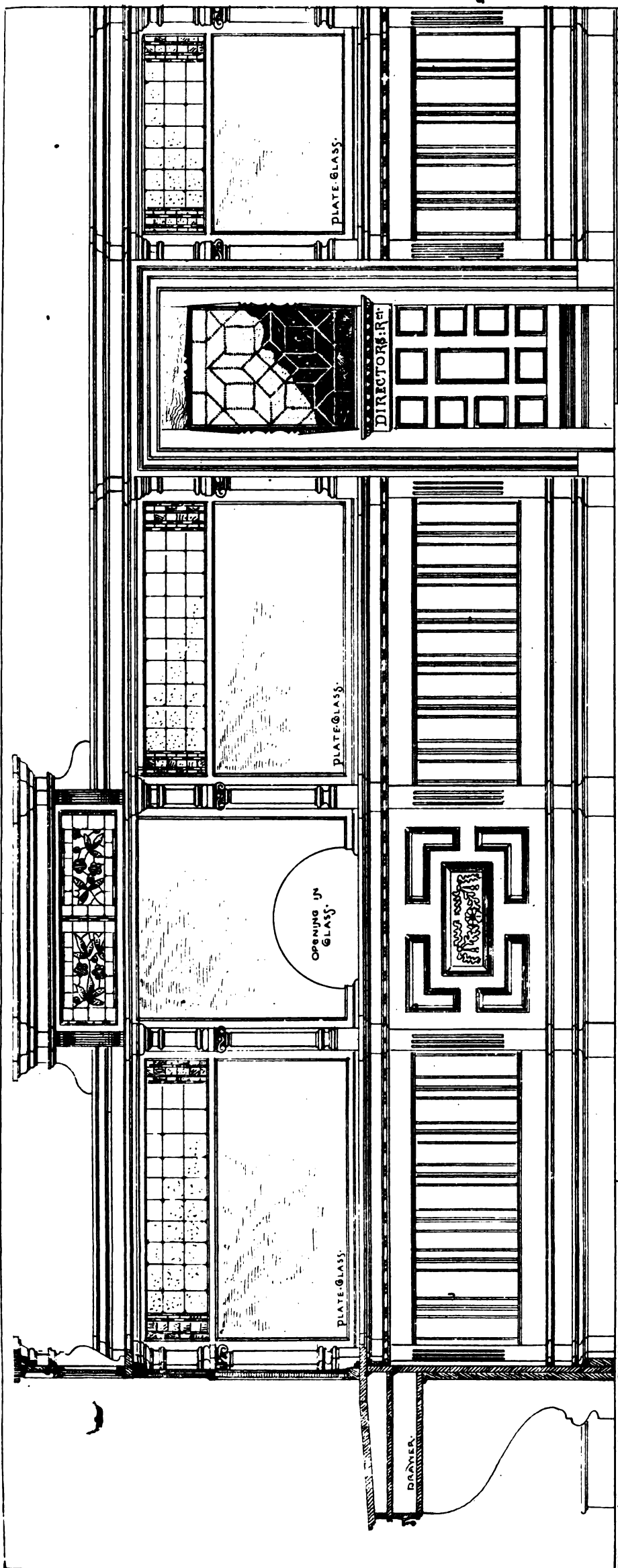




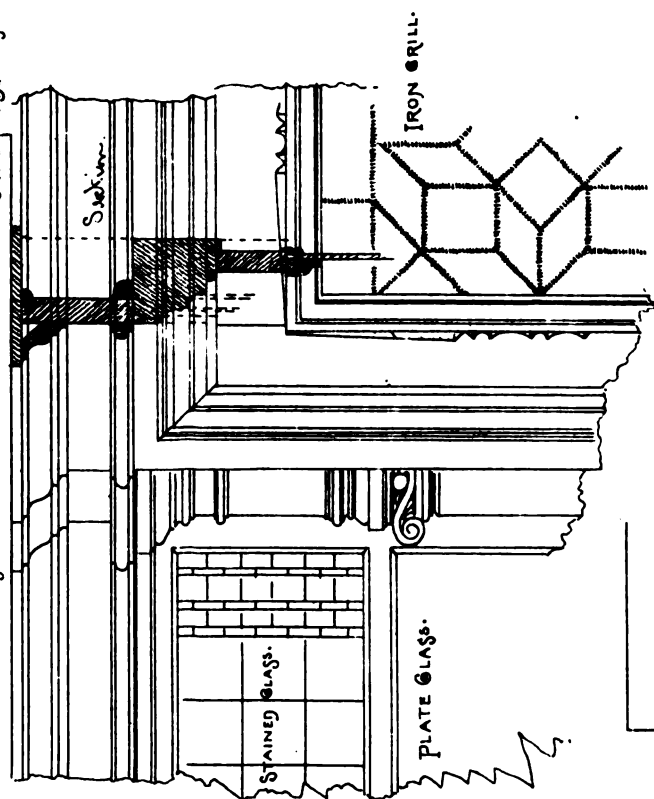
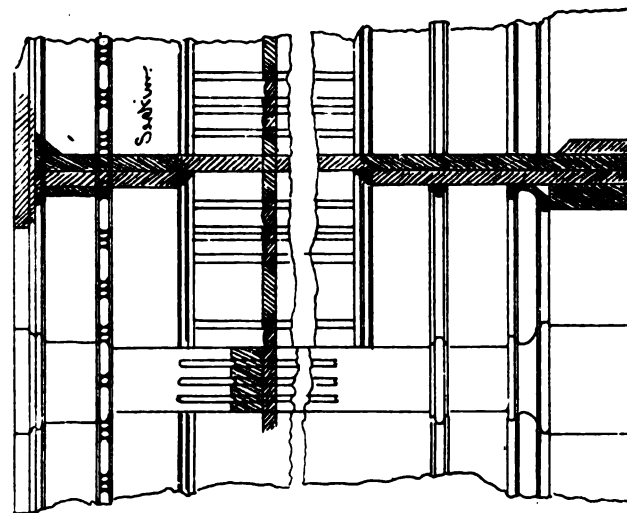
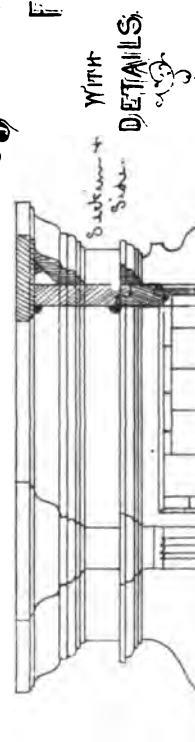




DINING ROOM FINISH INCLUDING SIDEBOARD 1/2 IN. TO THE FOOT

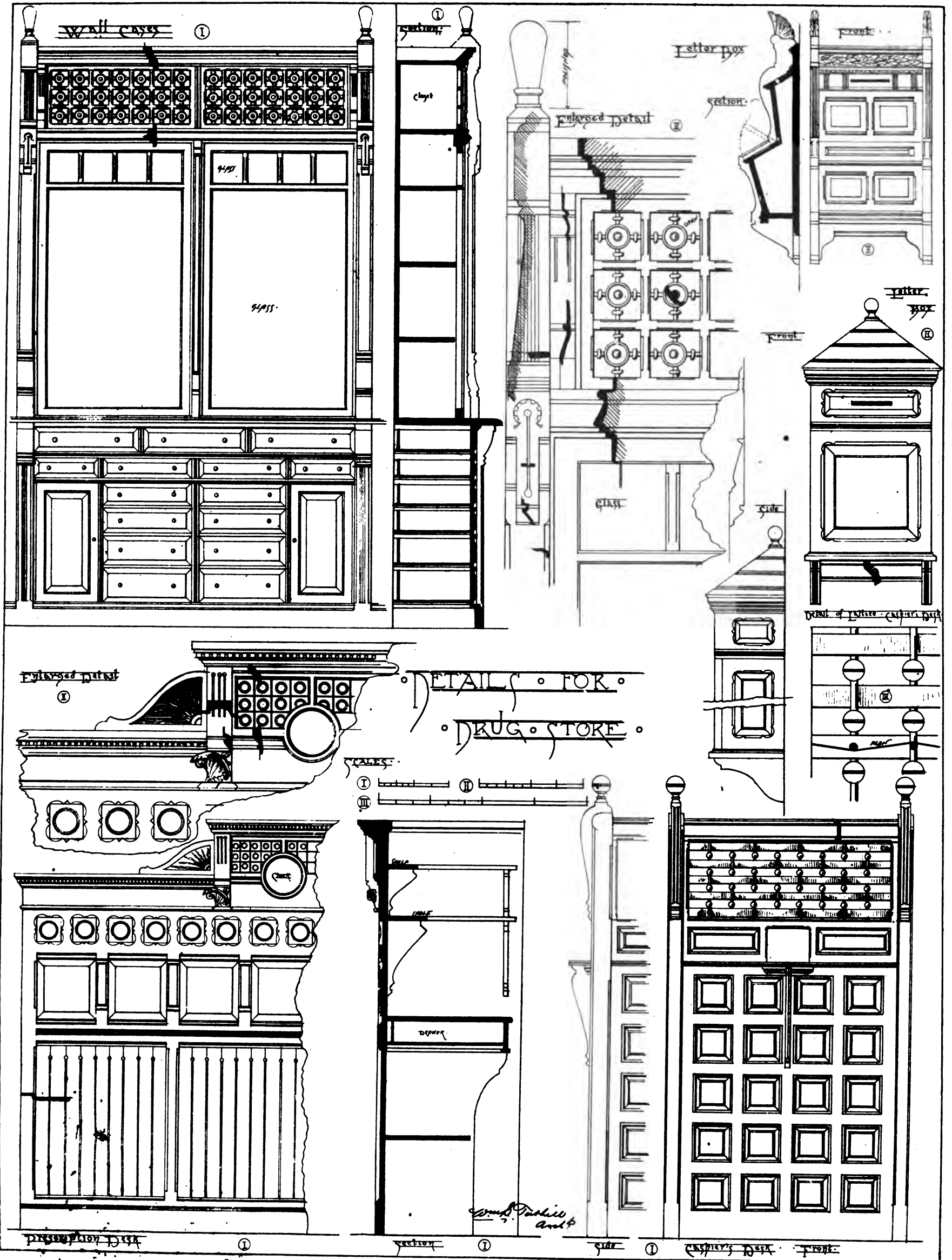


SUGGESTIONS FOR BANK OR COUNTING ROOM.
Finish in Hard Wood.



Edward Dawson, Junr. & Son.
Boston 1881.

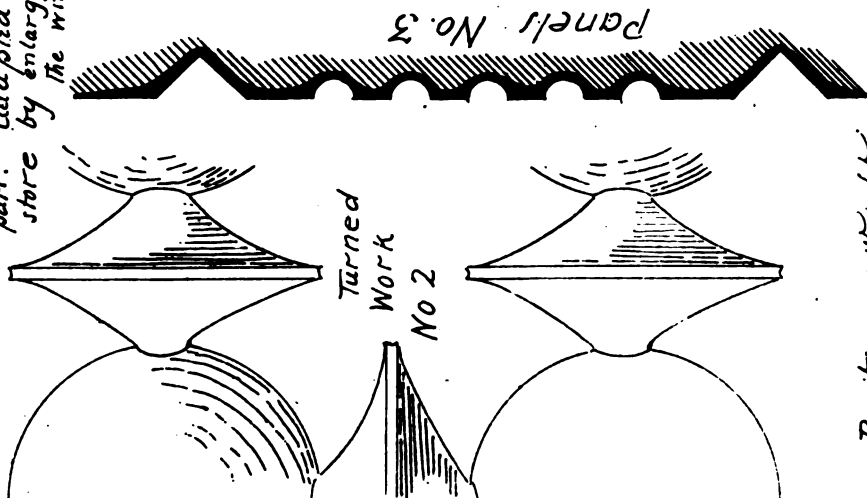
Working on door.



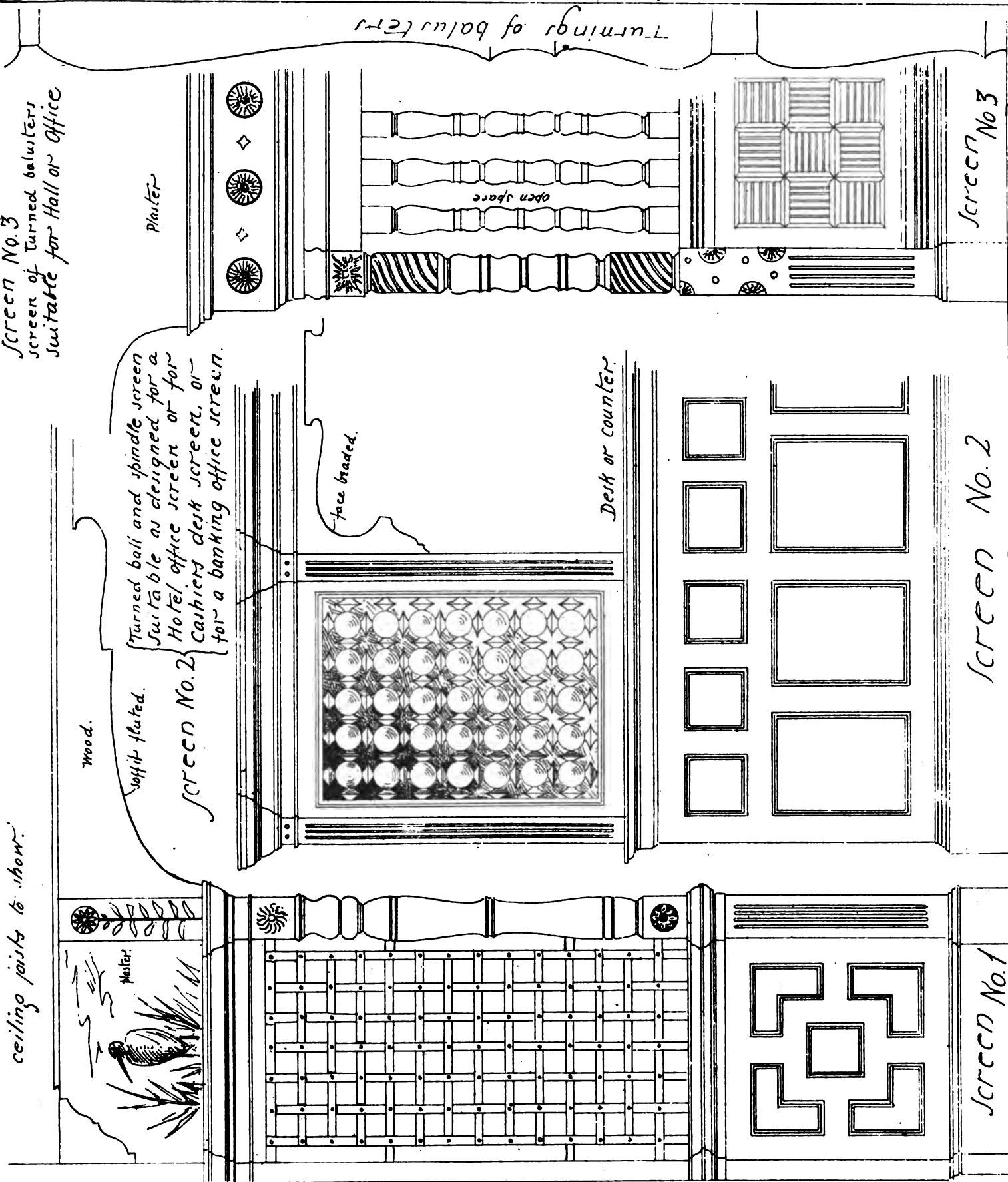
SCREENS

General drawings to a scale of one inch to one foot. Detail, two thirds full size

Screen No. 1
Wicker work of flat iron bars, or in wood. Large bolt heads interspaces open with drapery behind. Design suitable to a large hall where it was desirable to shut off staircase hall from main part. Adapted to a store by enlarging the wings.



Router and Wright.



Screen No. 3
screen of turned balusters
suitable for Hall or Office

wood.

Turned ball and spindle screen
suitable as designed for a
Hotel office screen or for
cashier's desk screen, or
for a banking office screen.

Screen No. 2

soffit fluted.

face beaded.

Desk or counter.

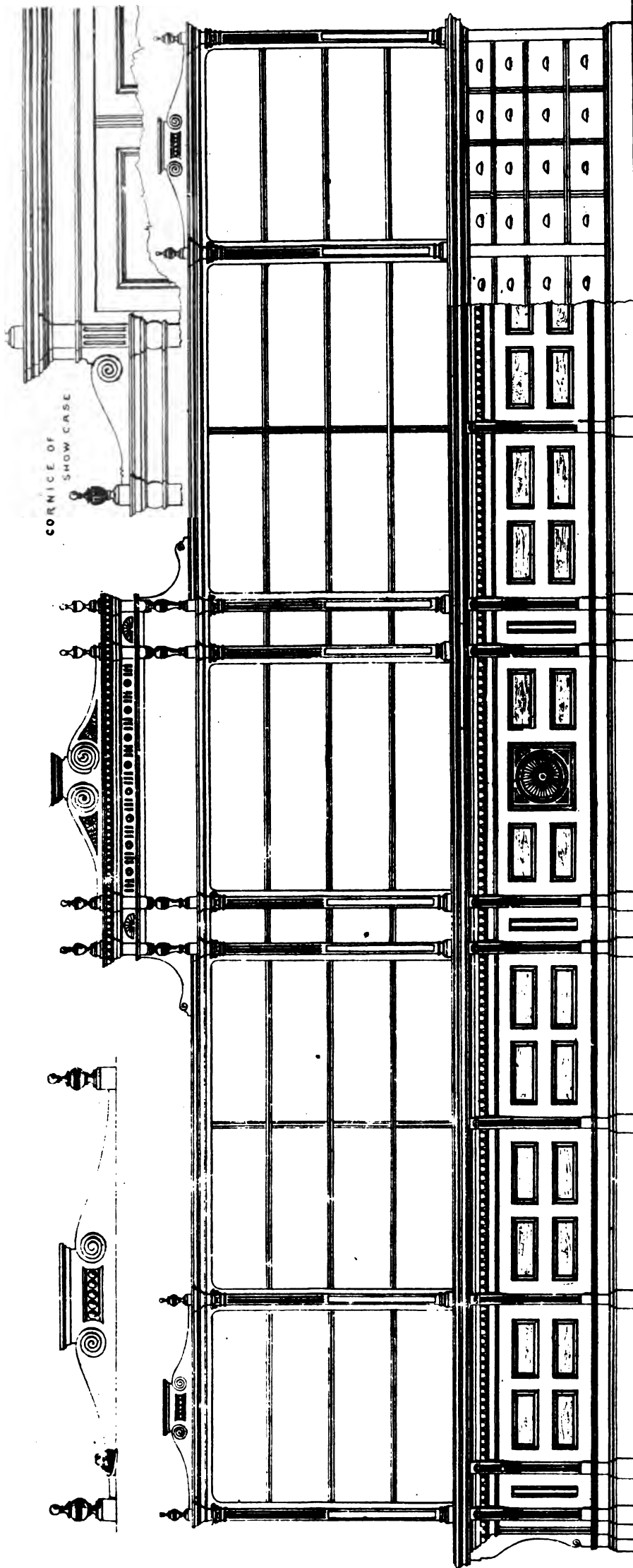
open space

Turnings of balusters

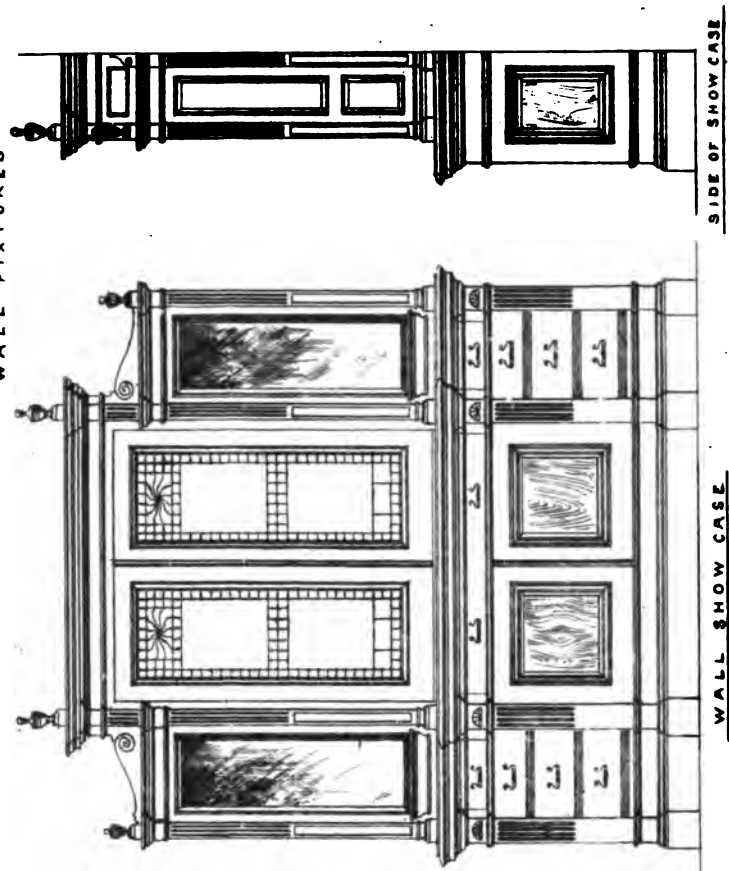
Screen No. 3

Screen No. 2

Screen No. 1



WALL FIXTURES

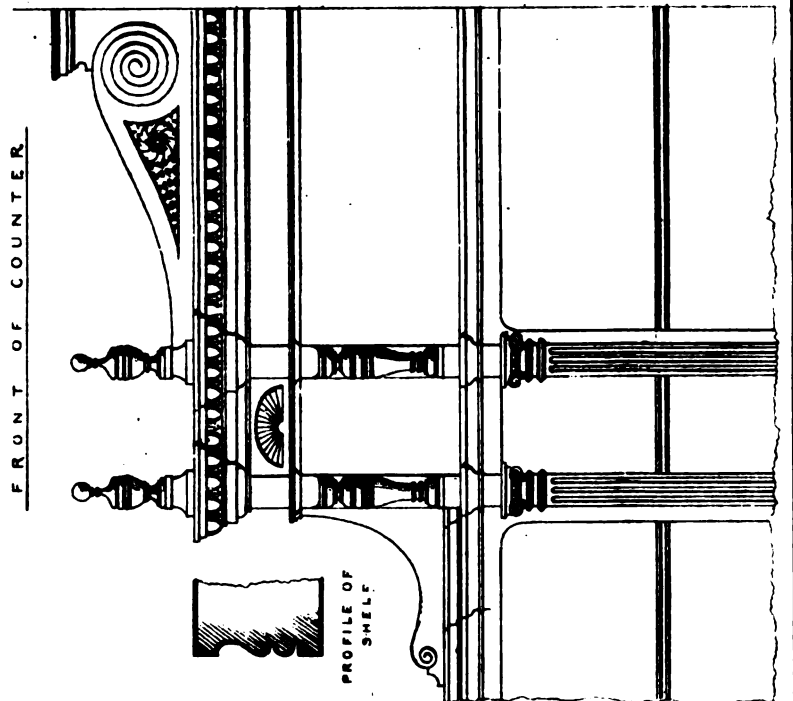


WALL SHOW CASE

SIDE OF SHOW CASE

Shedd & Angell.

FRONT OF COUNTER



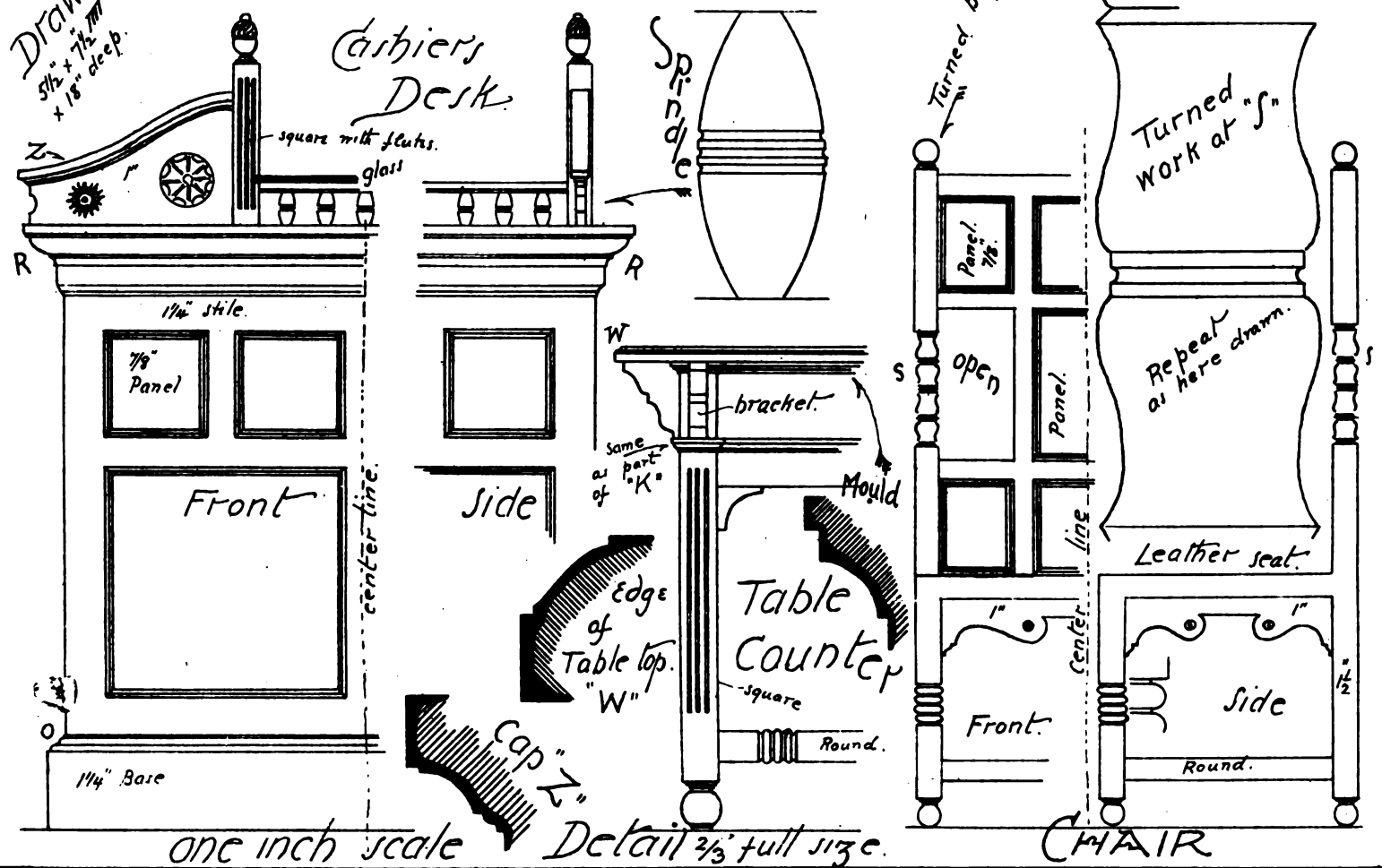
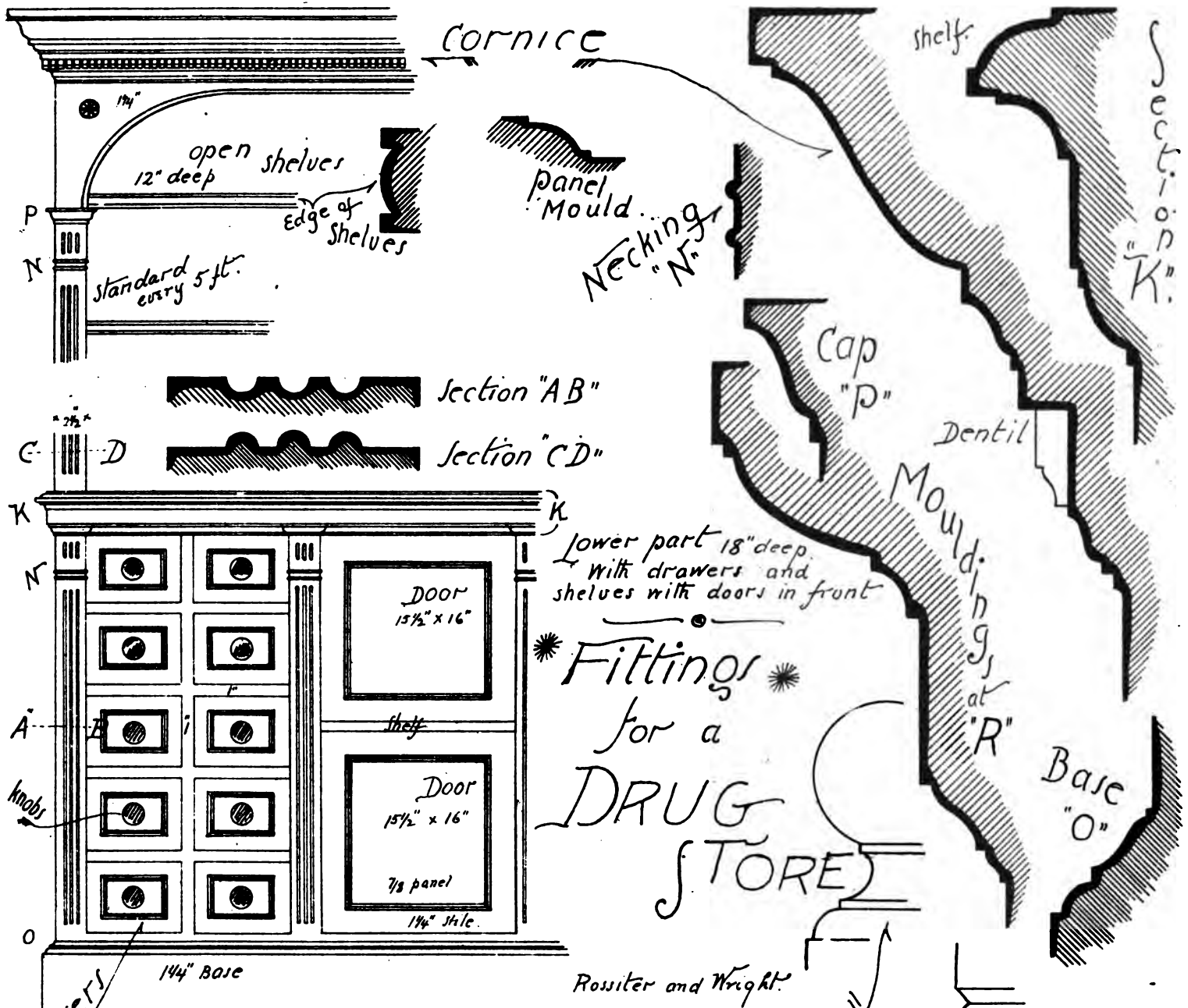
PROFILE OF SHELF



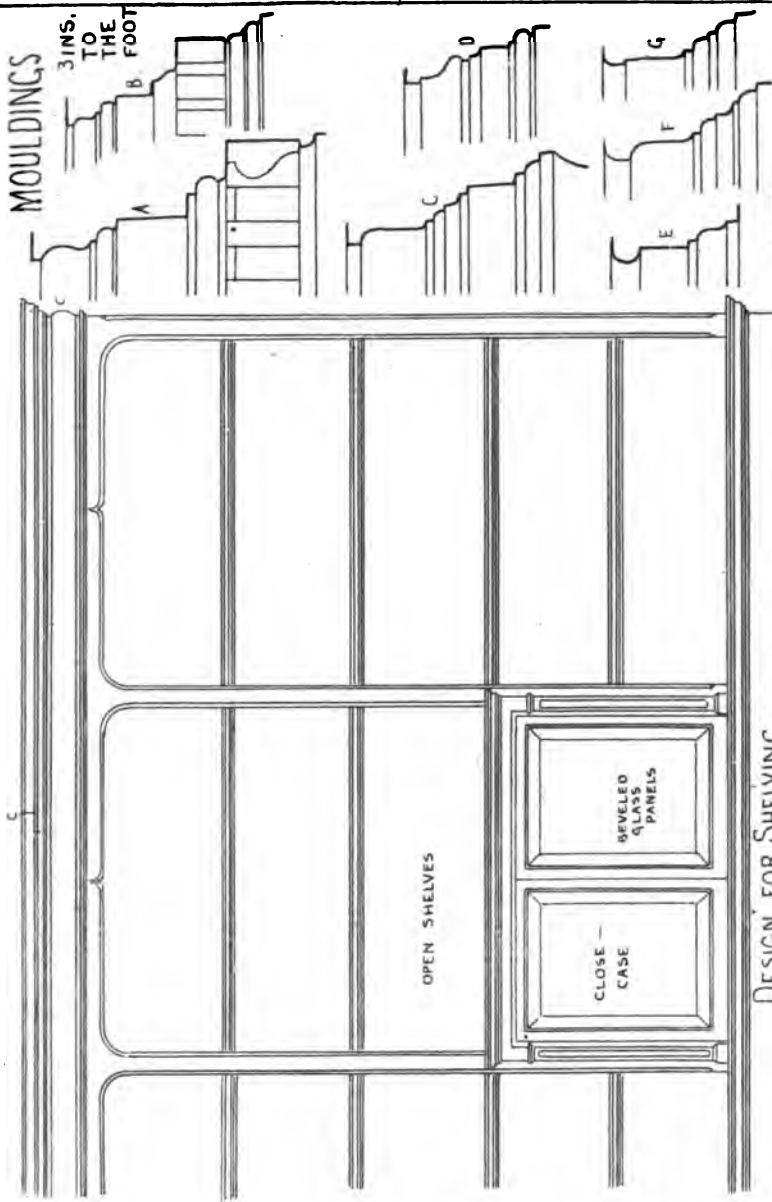
DRUG STORE FIXTURES

SCALE OF ELEVATIONS $\frac{1}{2}$ IN. = 1 FT.

SCALE OF DETAILS 1 IN. = 1 FT.



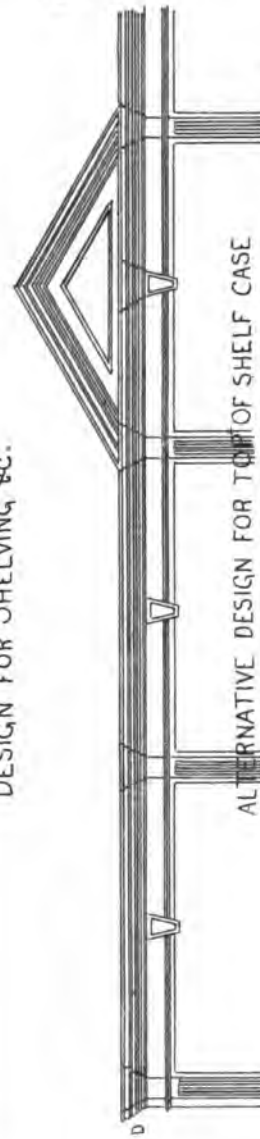
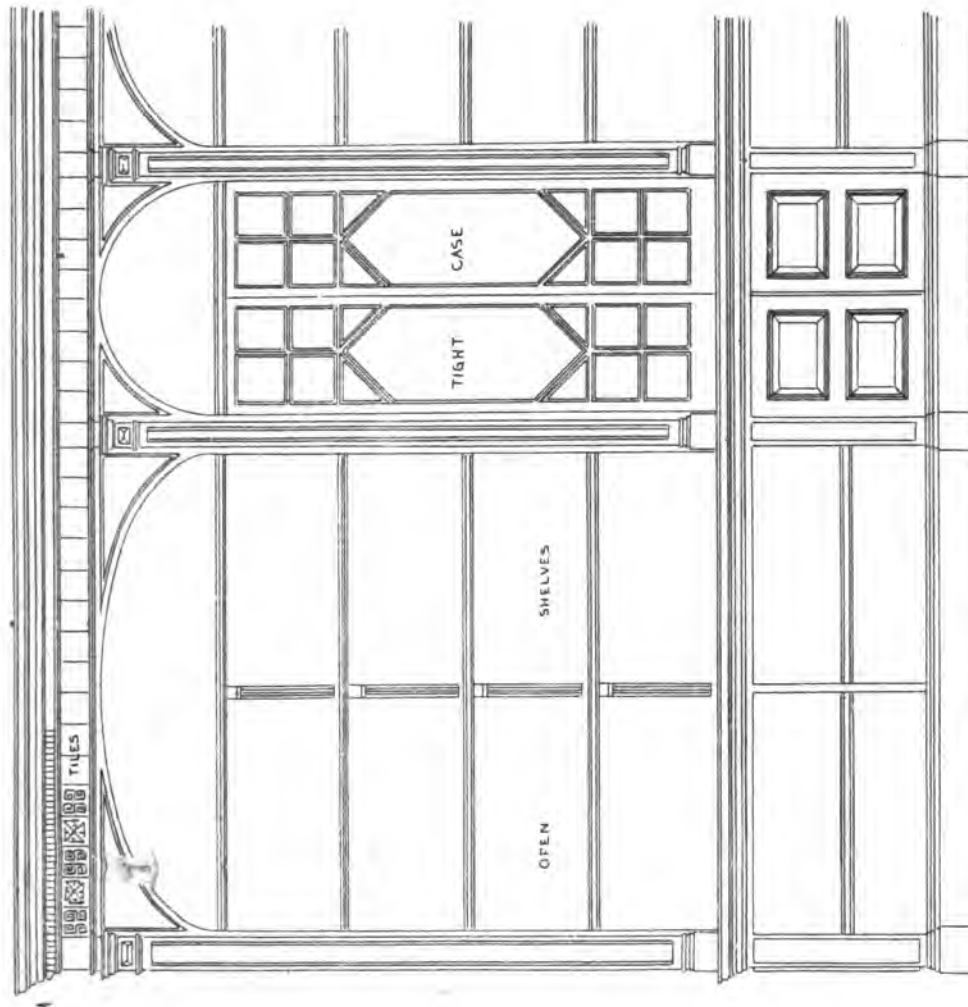
DETAIL
OF



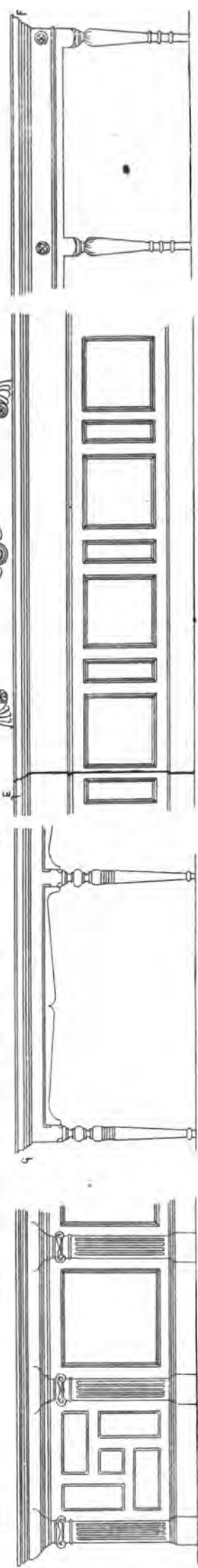
DESIGN FOR SHELVING

CASHIER'S
DESK

DESIGN FOR SHELVING &c.



ALTERNATIVE DESIGN FOR TOP OF SHELF CASE



OPEN TABLE

PANELED FRONT

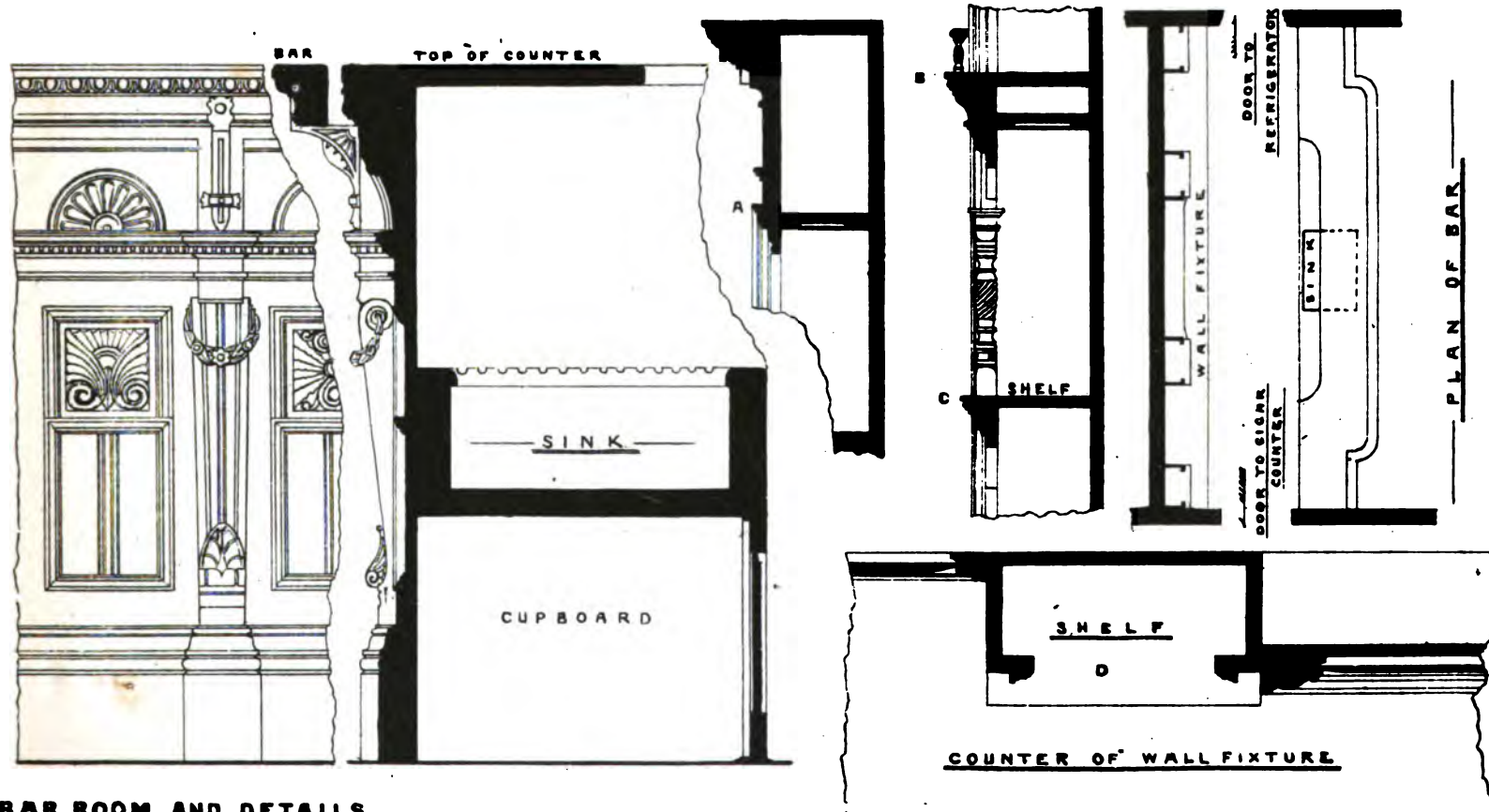
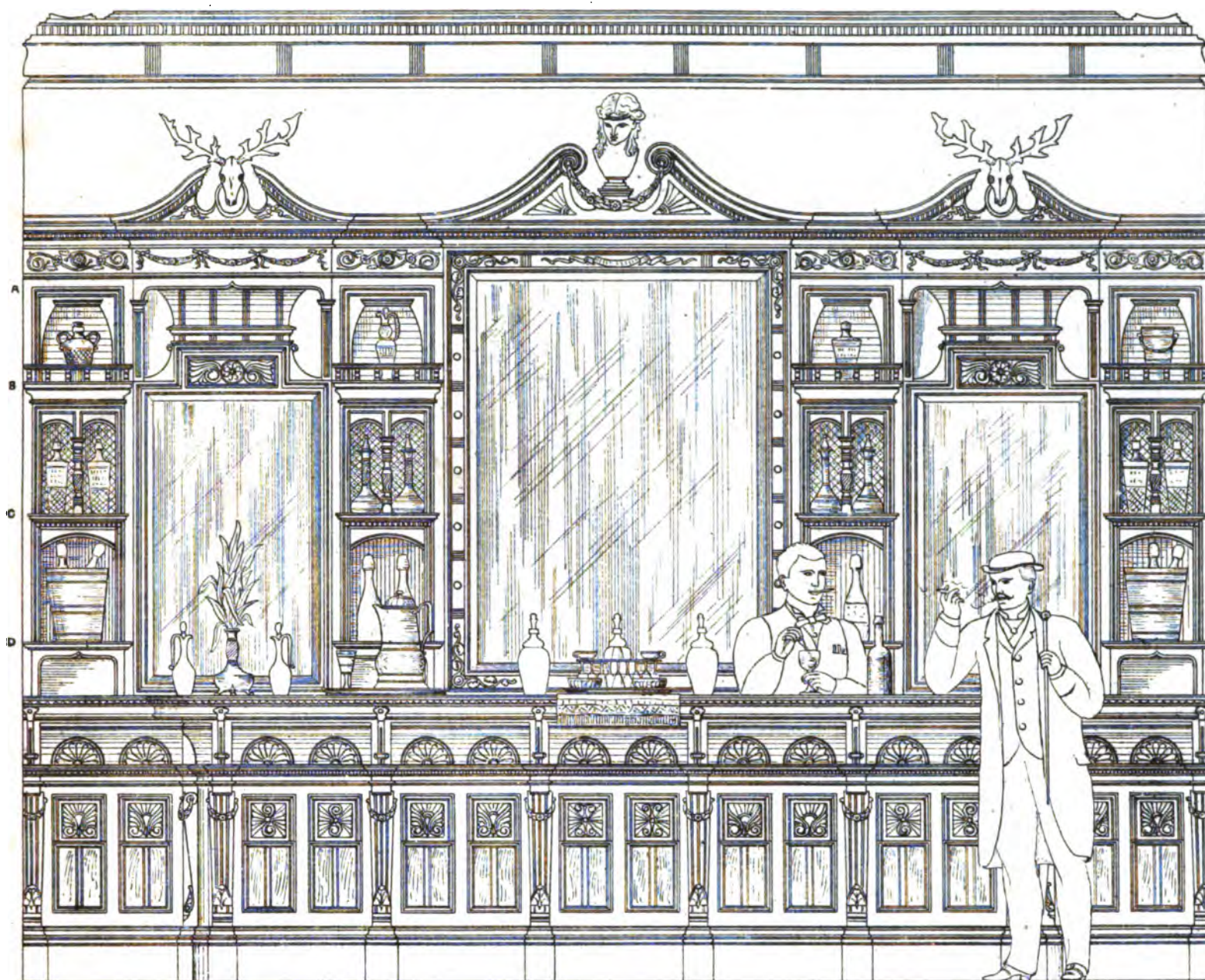
OPEN TABLE

PANELED FRONT

W.S. PURDY.

FOUR COUNTER DESIGNS

STORE FITTINGS — SCALE 1/4 IN. TO THE FT.



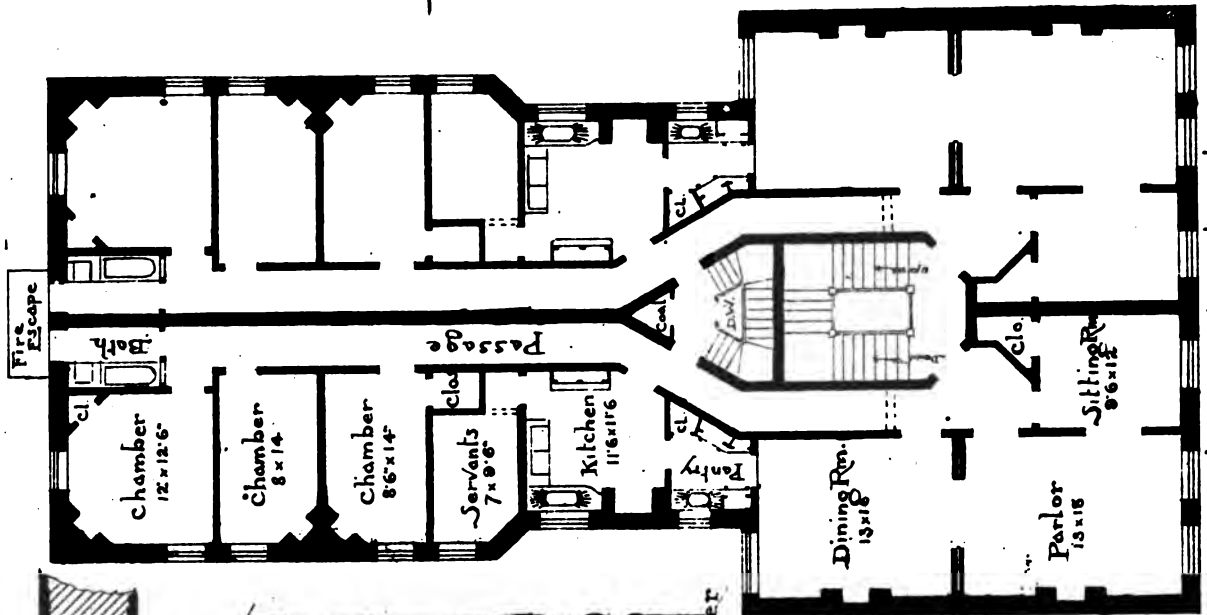
BAR ROOM AND DETAILS

SCALE OF ELEVATIONS $\frac{1}{4}$ IN. = 1 FT.

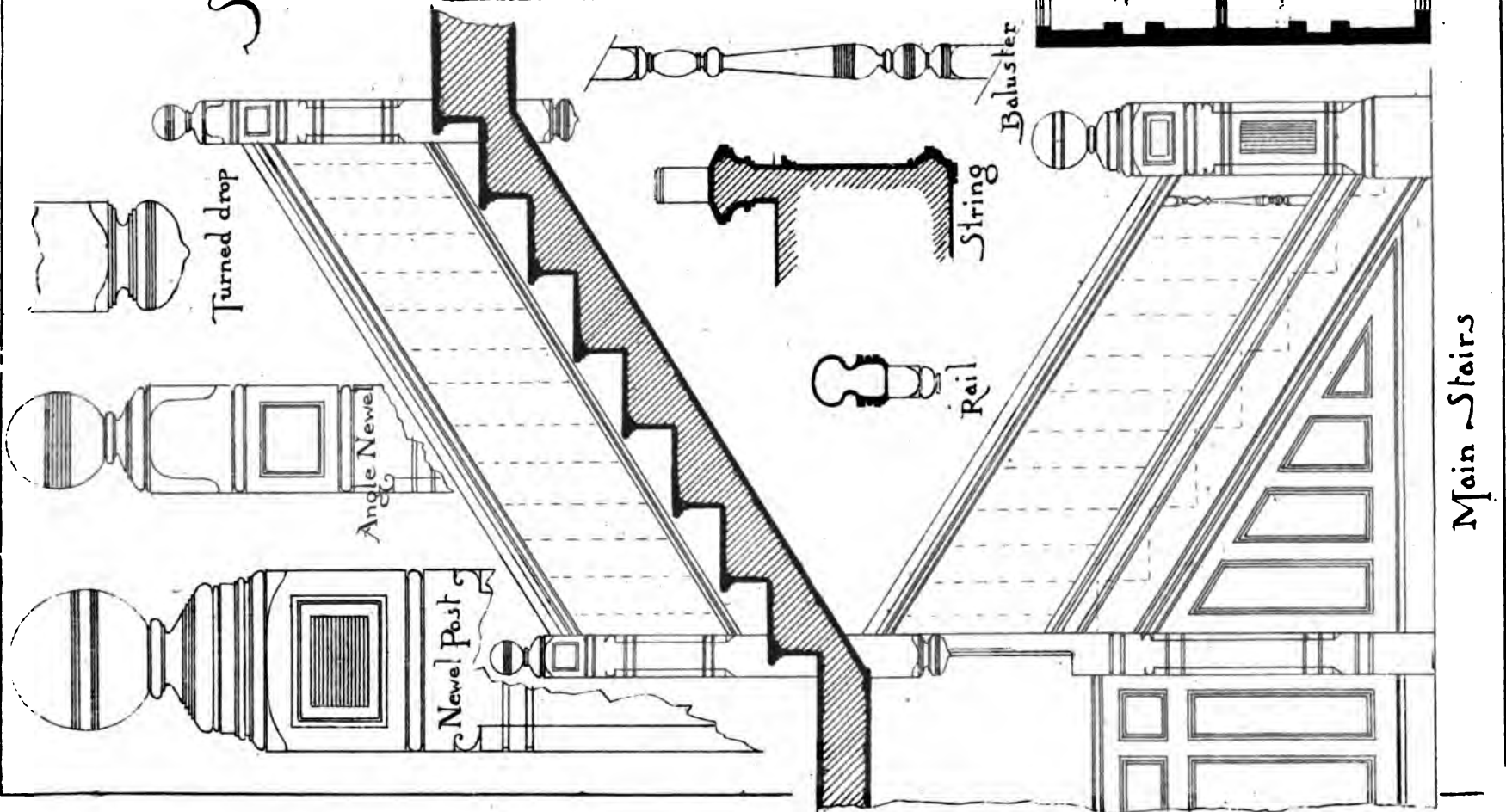
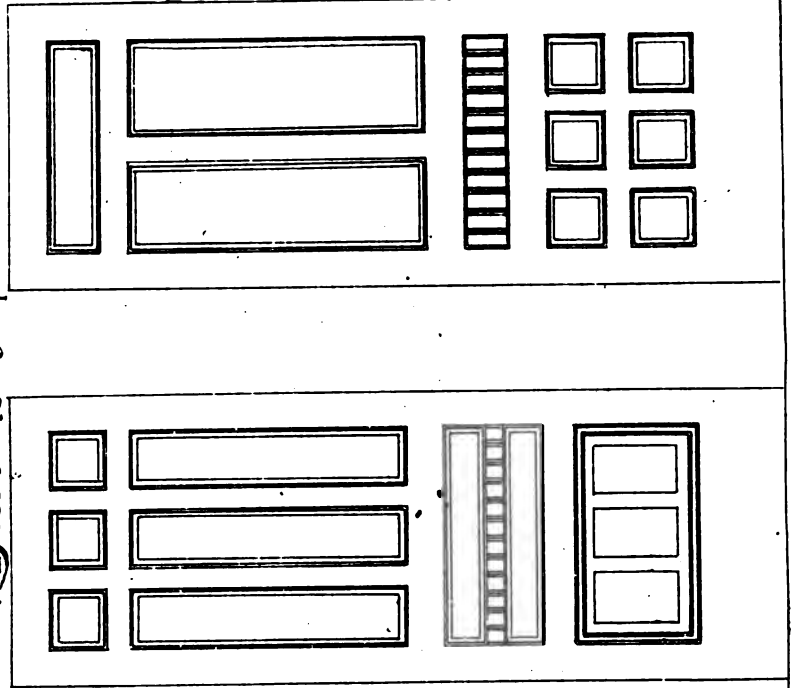
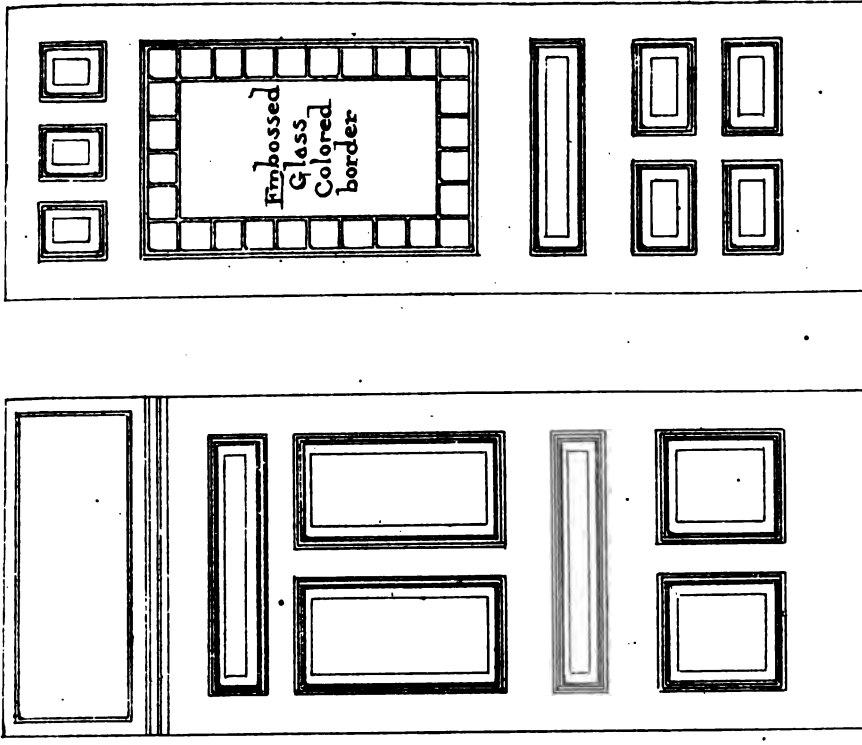
SCALE OF DETAILS $\frac{1}{4}$ IN. = 1 FT.

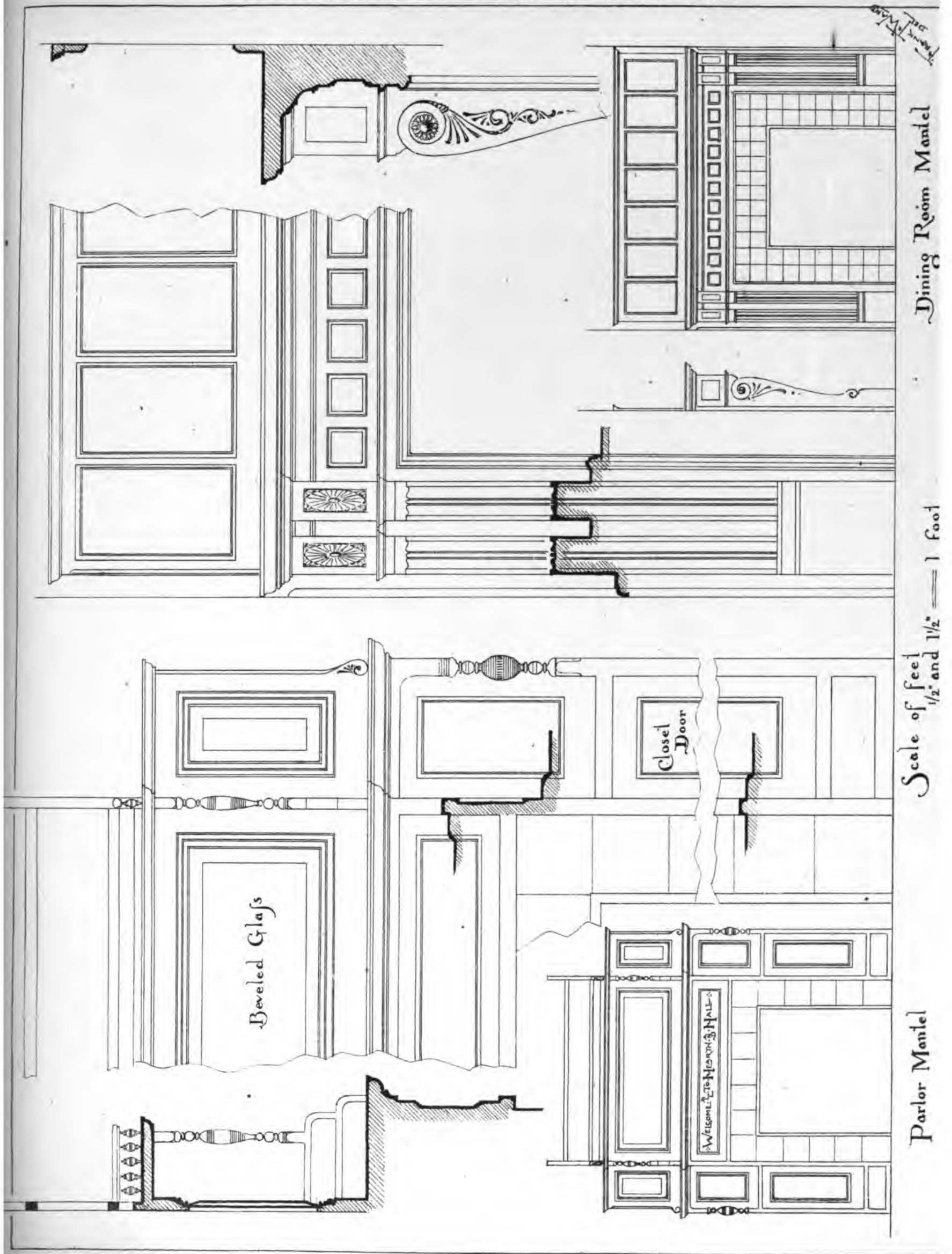
Gould & Angell

SCALE OF FEET.
 PLAN $\frac{1}{16}'' = 1$ FOOT
 DETAILS $\frac{1}{2}'' = 1\frac{1}{2}$ FEET



Doors to Apartments

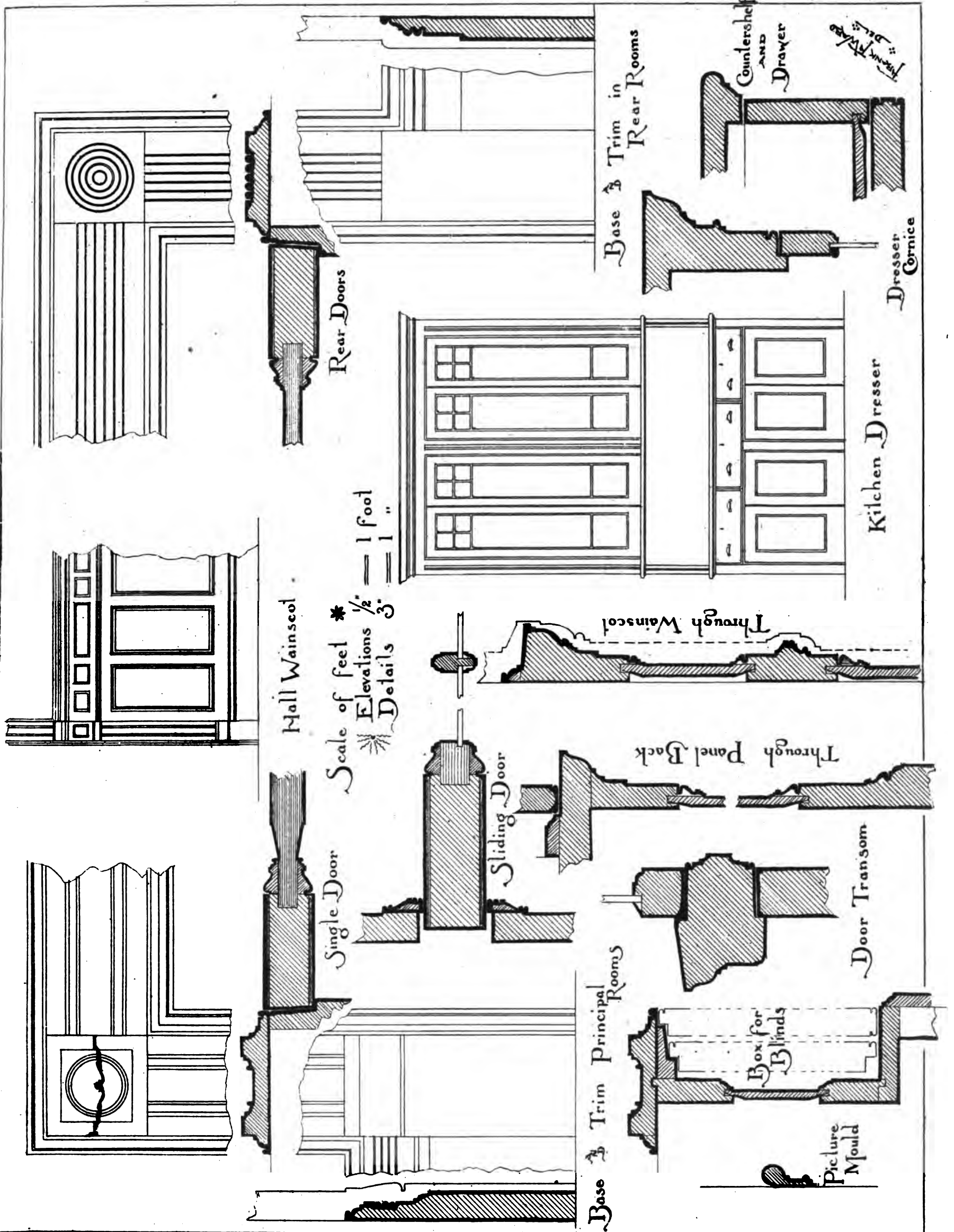




Dining Room Mantel

Scale of feet
1/2" and 1 1/2" = 1 foot

Parlor Mantel



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71 8TH AVENUE, NEW YORK, March 3d, 1882.

The Profession and Trade will be pleased to learn that his honor, Judge BLATCHFORD, has again rendered a decision in my favor —after a very severe and well contested trial—giving, in his written decision, a most conclusive opinion.

The record of the United States Circuit Court for the Southern District of New York now stands:

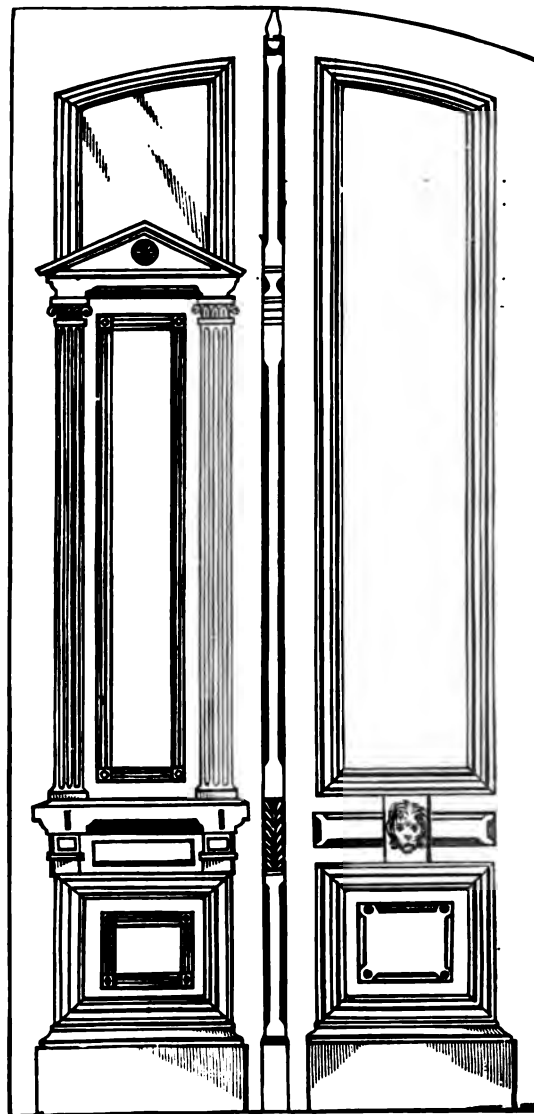
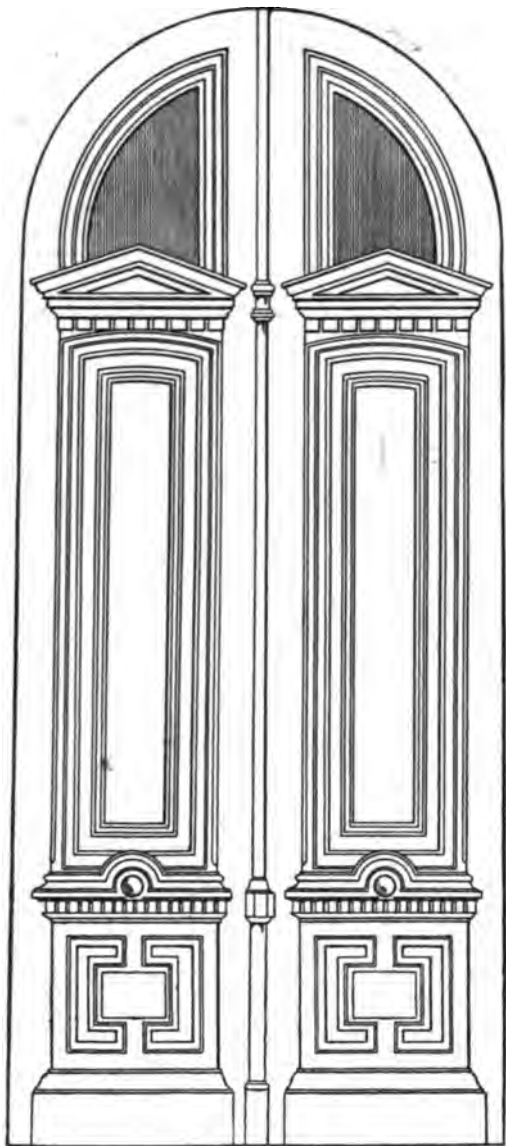
HAYES	} "The usual decree for Plaintiff with costs." SAML. BLATCHFORD, Circuit Judge.	SETON	} "This suit be and the same hereby is discontinued with costs to the defendant to be taxed by the Clerk." SAML. BLATCHFORD, Nov. 15th, 1881. Circuit Judge. (This suit was predicated upon the alleged infringement of the "Weston Patent.")	HAYES	} "The usual decree for Plaintiff with costs." SAML. BLATCHFORD, Circuit Judge.
vs. ERICKSON & GIBSON.		vs. HAYES.		vs. BORKEL.	
Nov. 26th, 1880.				March 3d, 1882.	

The law determines as infringers, all who Make, Use, Vend, or Sell, or those having in their possession for Sale or Use, any article upon which a Valid Patent has been obtained. (Vide United States Statutes, Sec. 4,884, and Sec. 4,919.) And in order to get back some of the vast outlay in obtaining my rights, I shall elect to collect from the Owners of buildings as Users, and not from the Makers, who, as a rule, are impecunious and irresponsible.

I promise that, notwithstanding the successful termination of the contest, as here recorded, I do not propose to take any undue advantage, or to exact from the public exorbitant prices, but shall continue to give nothing but first-class work at a fair price, and thus sustain the reputation heretofore accorded me. Respectfully yours,

GEORGE HAYES.

It must now be understood that the Court has decided as infringements, all Metallic Skylights having in combination, gutters in the bars and cross gutters, whether located at the ridge, Base, Intermediate or elsewhere. And also with Ridge Ventilators, and many other details, either or all of which is absolutely necessary for a complete and perfect skylight. And that all subsequent patents are void in this regard. G. H



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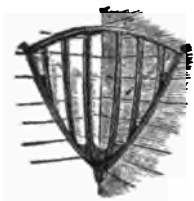
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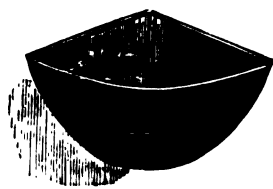
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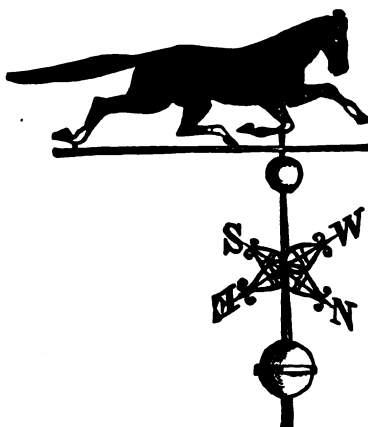
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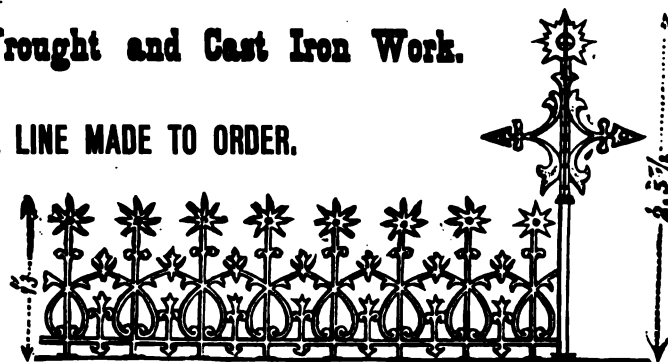
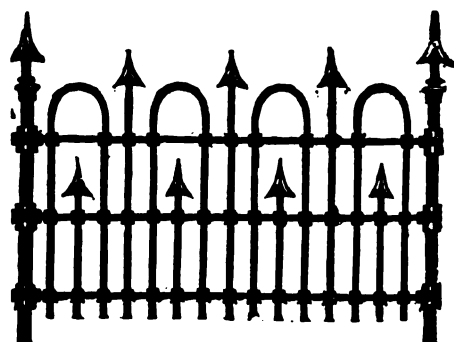
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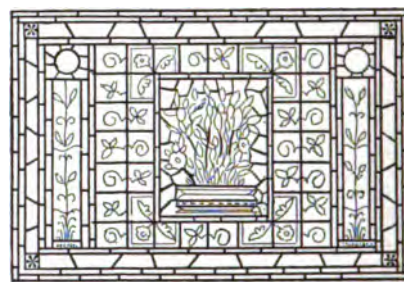
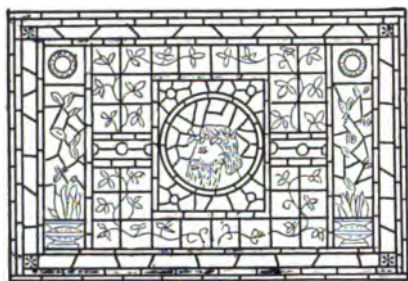
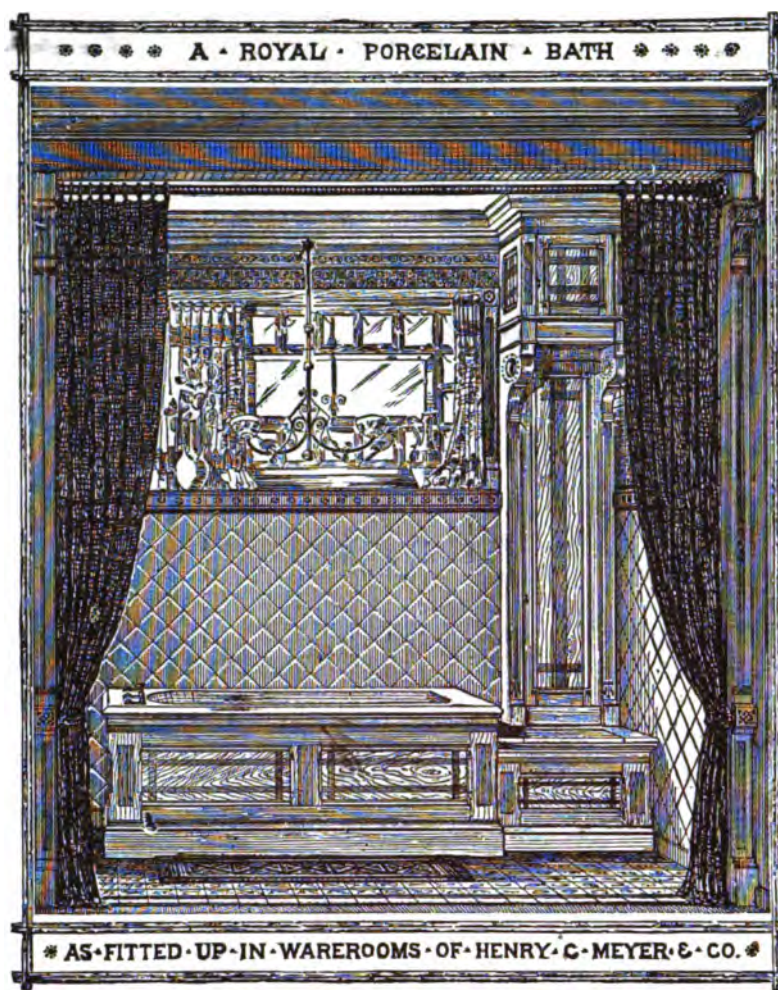
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H. M. JOHNSTON, Patentee.

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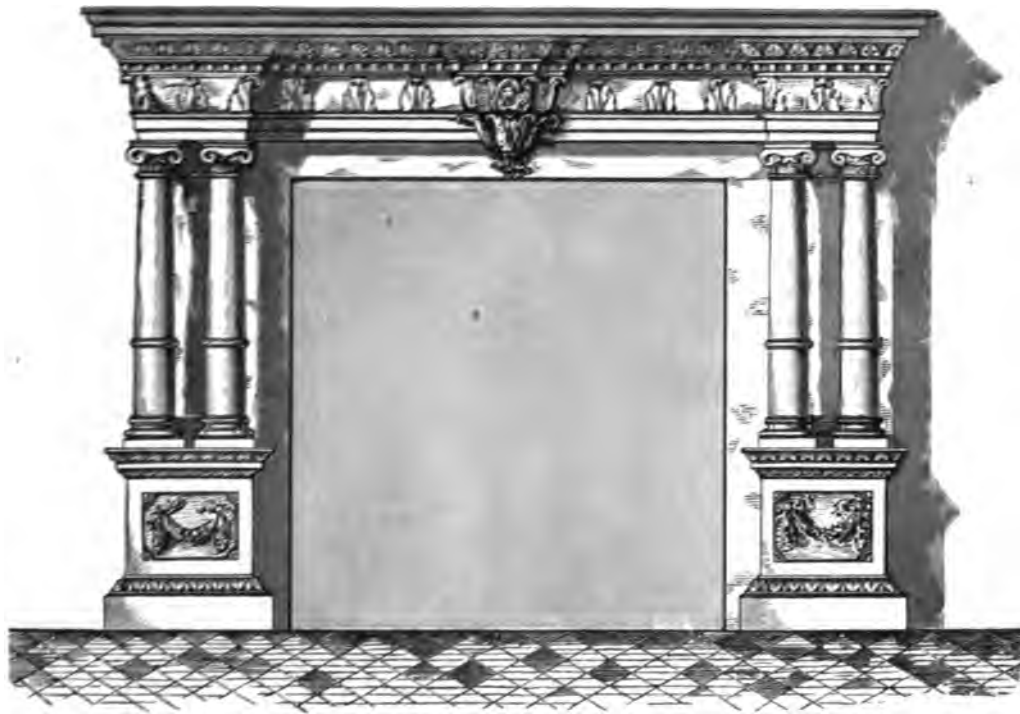
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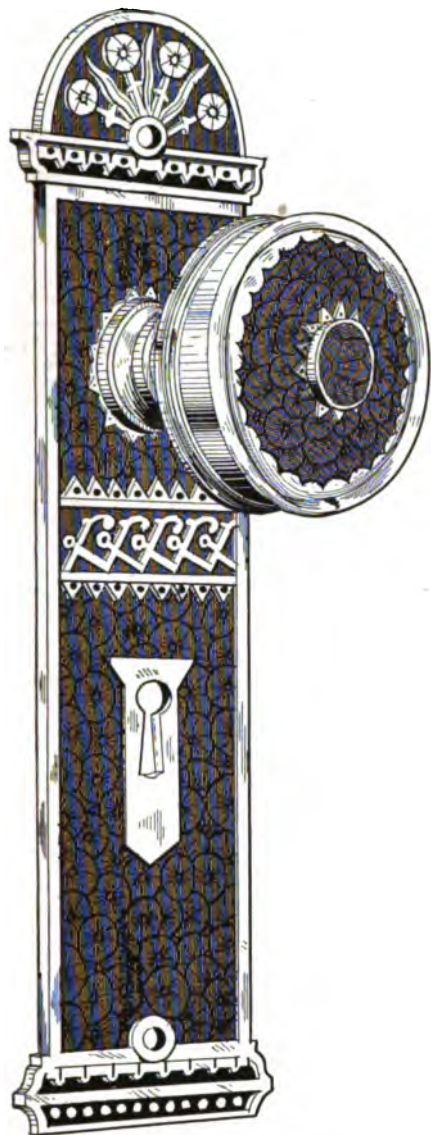
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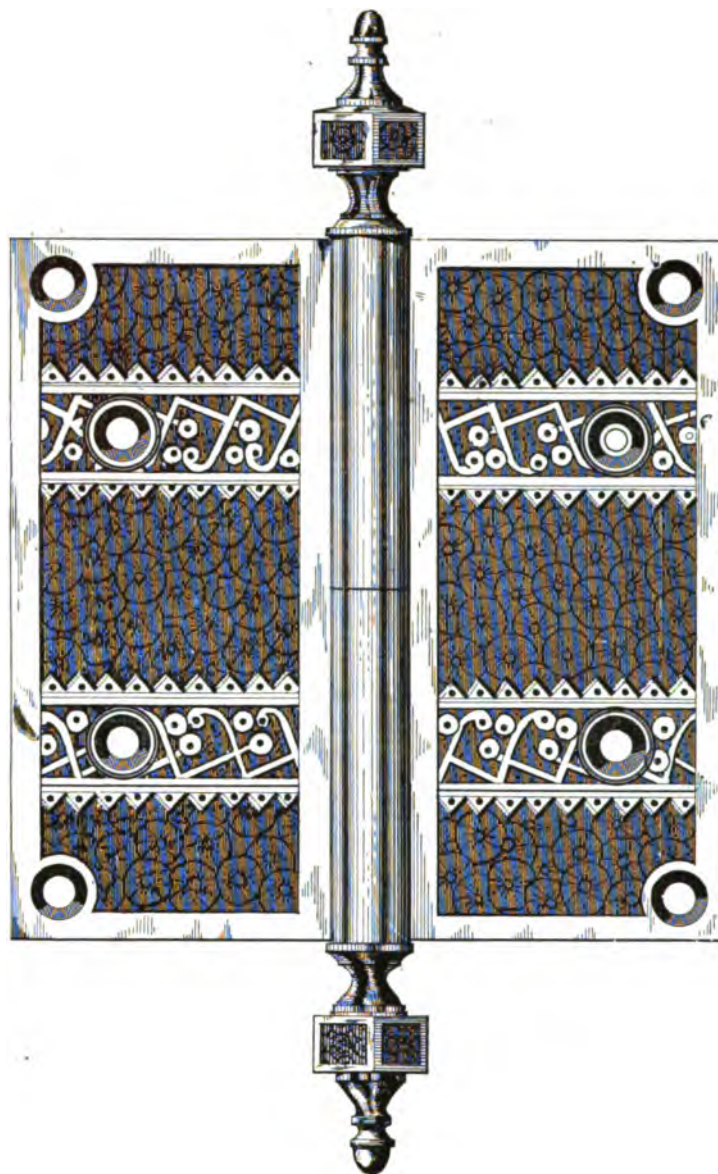
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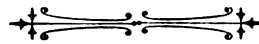
GENERAL DEPOT

— OF —

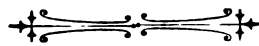
FRENCH

PLATE

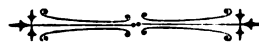
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IN FIVE GRADES OF HARDNESS OF LEADS, VIZ:

S—Soft.....	(Old Style, No. 1.)
S M—Soft Medium.....	(" No. 2.)
M—Medium.....	(" No. 3.)
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The above 5 grades are prepared in wood, finished in several beautiful colors, and in two shapes, viz. : Round shape and Hexagon shape.

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214	M B—Medium black.....	(F)
215	M—Medium.....	(H and No. 3)
216	M H—Medium hard.....	(H H)
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OFFICE OF THE AMERICAN BANK NOTE CO.—ART DEPARTMENT,
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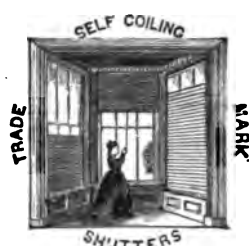
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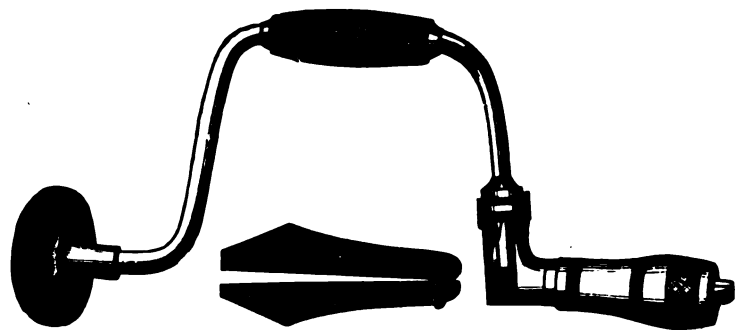
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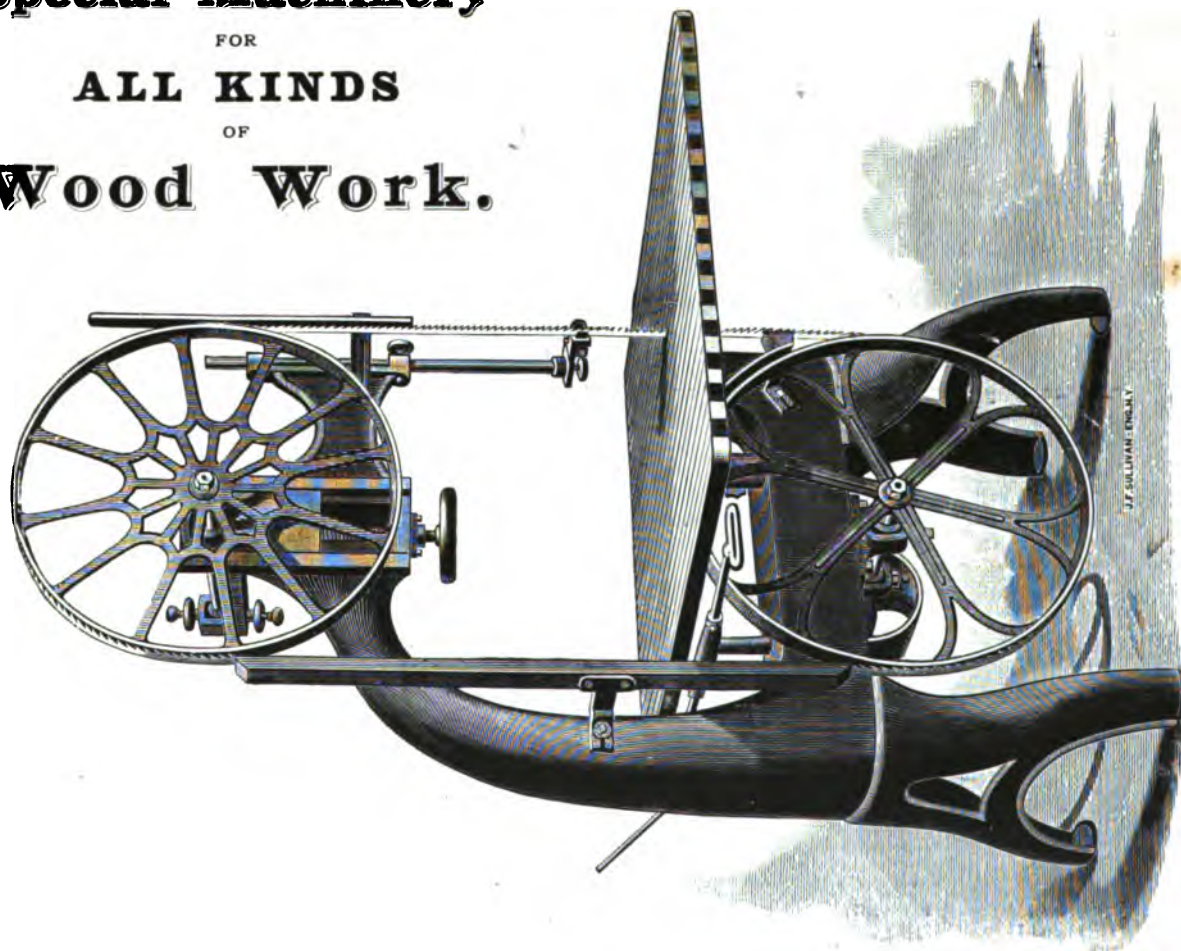
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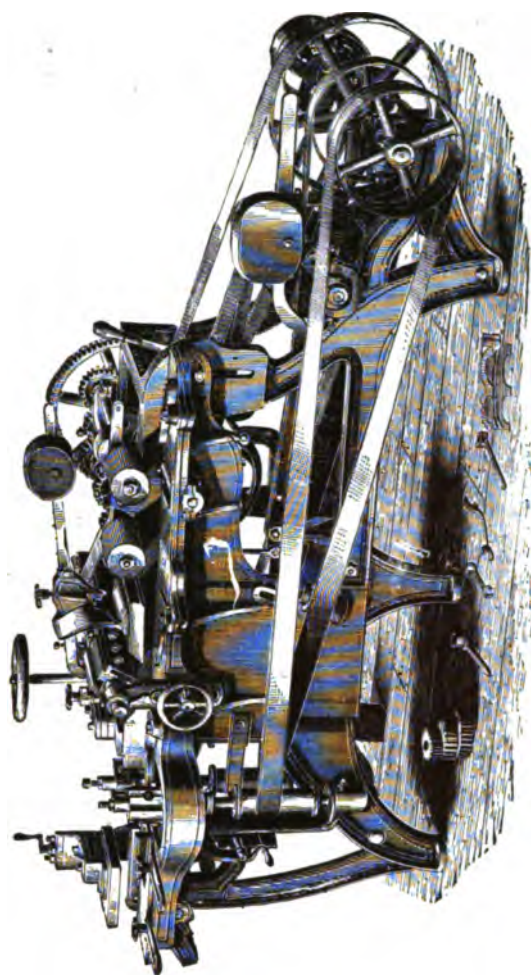
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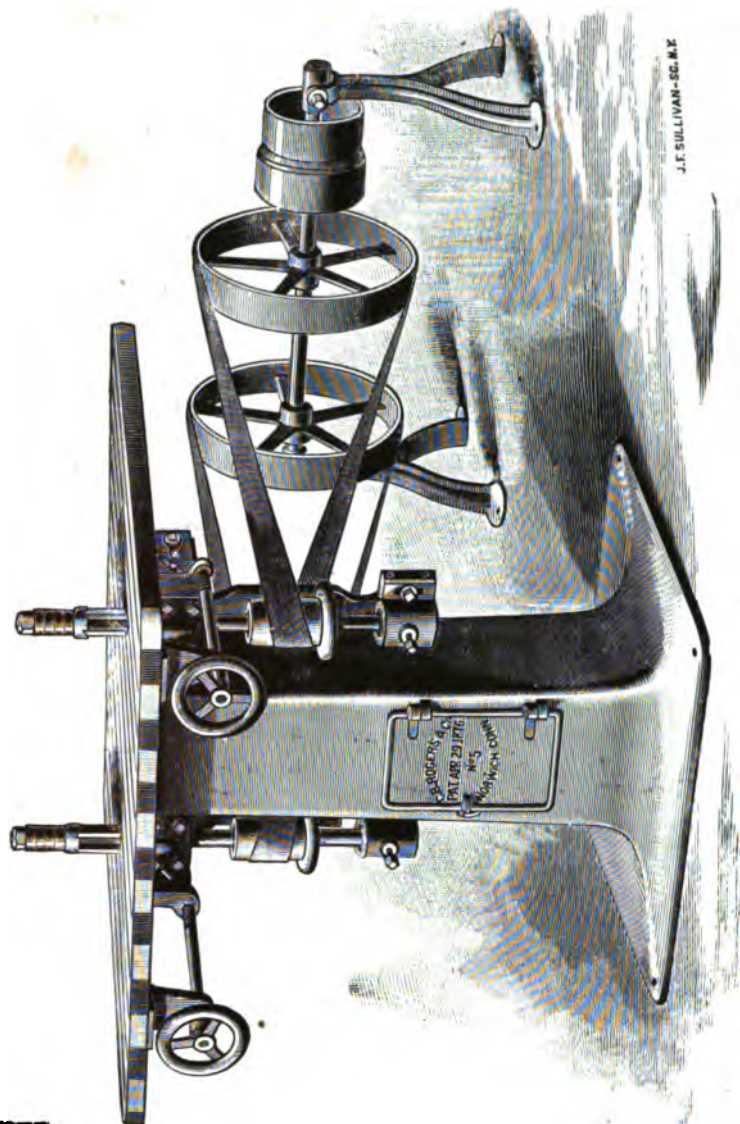
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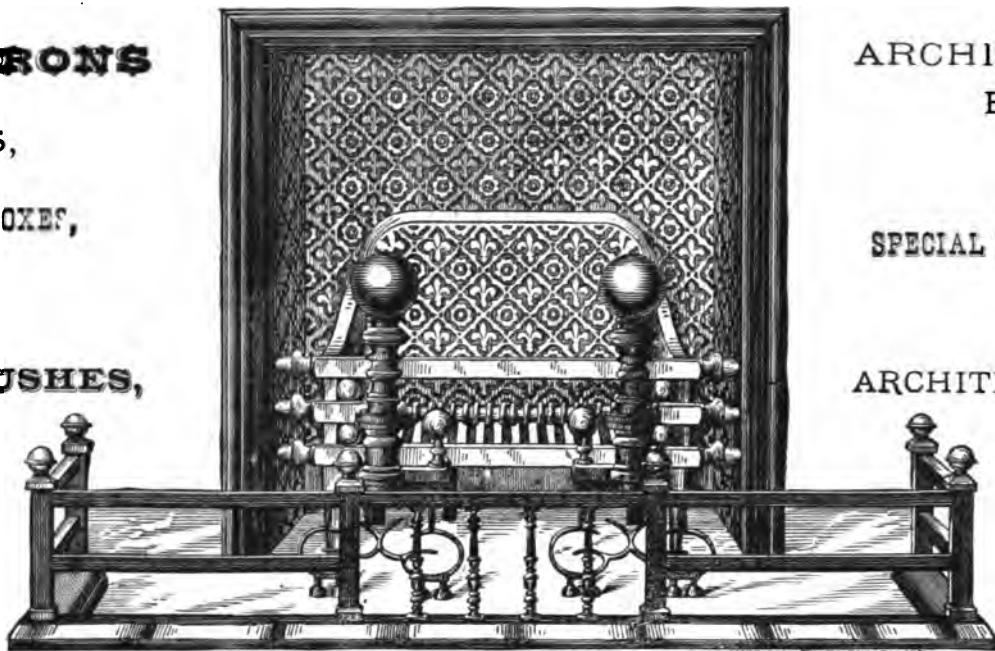
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❖ FINE ARTS ❖



THAT we are rapidly developing into an art-loving people goes without saying. On all sides evidence is accumulating of this fact. It can be seen in the importation of pictures of the very highest grade, and the largely-increasing attendance at art sales and annual exhibitions. It can be seen in the growing knowledge of many arts and their accessories with which we were unfamiliar a few years ago. It can be seen in dress and in furniture and house decoration, until it would seem that the ingenuity of man had been taxed to its utmost to produce new and effective designs in the latter goods to please the eye. It is but a few years ago that hair-cloth and rep-covered furniture were considered quite in keeping with most persons of wealth. Gradually satin coverings took their place, carpets had to be in keeping, and the acme of house adornment was to be able to have a satin-finished paper on the wall; ceiling decoration was confined to a few shades prepared by that man of genius, the kalsominer. The times have veritably changed, and to-day household decoration is as great a study and as high an art as the most finished work of a Diaz, Corot, or Meissonier. The labor and genius employed may not command so high a remuneration as one of the great artists would demand for similar time employed; but that it does require a high order of talent is beyond question, and the verification of this needs only a visit to the establishment of **Messrs. Fr. Beck & Co.**, manufacturers of wall papers, corner of Seventh Avenue and Twenty-ninth

Street, to witness its convincing proof. As the tastes of the people have improved, so has this firm kept pace with the demand; in fact, it has, to a great extent, led the taste and fostered the desire for a higher education in house decoration. All that improved machinery could do has been employed by them, the best talent attainable has been secured, and the most commodious factory and warerooms built for their business and customers. Their latest designs are simply marvels of wall and ceiling decoration,—tapestry and velvets, the latter not an imitation, but a *real velvet*, in most exquisite figures and shades, attached to a paper back, and hung with as much facility as ordinary wall-paper. They have also succeeded in reproducing the effects of the old Venetian or Dutch leathers in exceedingly odd designs, harmonizing where the surrounding accessories are dark. Another novelty is the reproduction of patterns in imitation of oxidized metals, steel, iron, bronze and brass, appearing at a little distance to be the heavy metals they but represent. It is marvelous how real they seem. With their unexcelled facilities they can reproduce any pattern made abroad, and often at half the price asked for imported goods. Our galleries are daily thronged by those interested in art and its advancement, but a greater and far more interesting study can be seen at **Messrs. Beck & Co.**'s warerooms, where courteous attendants are always glad to show visitors through their factory and explain what they are doing to advance the taste for house decoration.—*New York Evening Express*.





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